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The Baronial and Ecclesiastical Antiquities of Scotland.

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LINCLUDEN COLLEGE.

THE peaceful spot where the gentle stream of the Cluden meets the Nith, was well adapted as a retreat for religious recluses, not of the sterner or more ascetic character. Flat spreading meadows, a few old oaks, and a sluggish stream fringed with alder, give the landscape, enriched by this small but remarkable and beautiful ruin, a tone rather English than Scottish. The character of the edifice, so far as it remains, is very peculiar. Though of small dimensions, it has, like Michael Angelo's statues, a colossal effect from the size of its details. This is conspicuous in the bold and massive corbels and capitals of the vaulting shafts from which the groined arches, now fallen, had sprung. In the plate of the interior this largeness of feature may be observed in the moulding round the priests' door—itself but a small object—and in the broken tracery of the window above it. Over the interior of the small square door by which this part of the ruin is entered, there is a moulding of oak wreath, or, perhaps, more correctly speaking, a series of crockets, so grotesquely large, as to appear as if they had been intended to be raised to a great height, so as to be diminished by distance. Heraldic forms predominate, probably owing to circumstances which the history of the institution will readily suggest. Many of the large brackets are shields, but they are massed in with the other decorations with more freedom and picturesqueness than this species of ornament is generally found to admit of.

Of the tracery of the windows, enough only remains to show how rich, beautiful, and varied it had been. The patterns, with a tendency to the French flamboyant character, are strictly geometrical, and have afforded an excellent opportunity for Mr Billings to adapt his system of geometric proportion to their restoration. The main portion of the church now existing, consists of the choir and a fragment of a transept. On the right-hand side, opposite to the tomb and door in the engraving, there are three fine sedilia partially destroyed. They consist of undepressed ribbed pointed arches, each with a canopy and crocket above, and cusps in the interior—an arrangement tnat unites the richness of the decorated with the dignity of the earliest pointed style. Beyond the sedilia is a beautiful piscina of the same character. The arch is within a square frame-work, along the upper margin of which there runs a tiny arcade of very beautiful structure and proportion. Opposite to these remains, is the tomb of Margaret Countess of Douglas, and daughter of King Robert III., represented in the engraving. Of the recumbent effigy which the monument had contained, there is not a vestige, and the sarcophagus is uncovered and empty. Pennant, in 1772, says—" Her effigy in full length lay on the stone, her head resting on two cushions: but the figure is now mutilated; and her bones till lately were scattered about in a most indecent manner by some wretches who broke open the repository in search of treasure."*

The history of this establishment has been curious. According to the ordinary authorities, it was founded as a Priory of Benedictine nuns, in the reign of Malcolm IV., by Uchtred, father to Rolland, lord of Galloway, who endowed it with considerable territorial possessions in the neighbourhood.† The founder, who was assassinated in 1174, is said to have been buried in the original

* Tour, ii. 119.

† Grose's Antiquities, 171. Spottiswoode's Religious Houses. Hutton's MSS. Chalmers' Caledonia, ii. 307.

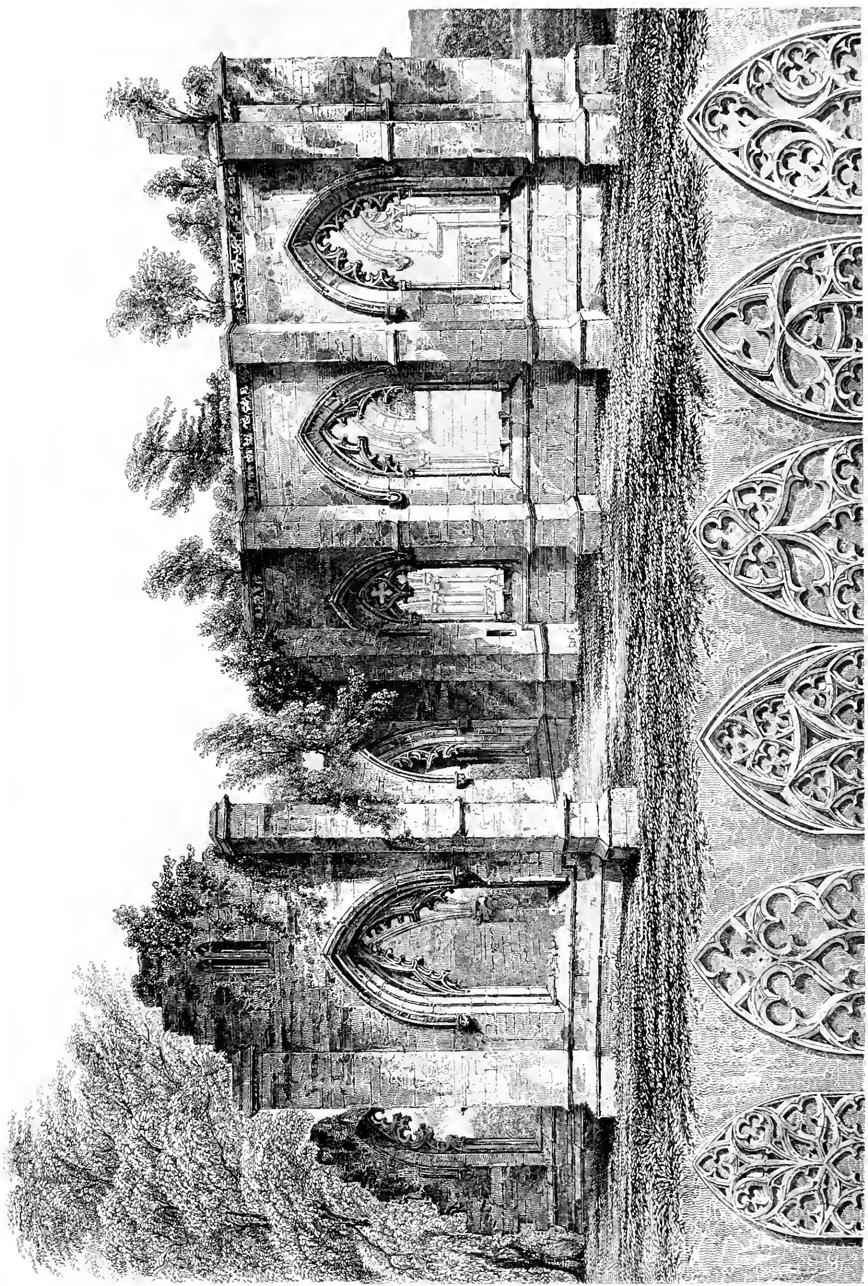
church. In 1296, Alianore, the prioress, swore fealty to Edward I. at Berwick, and was confirmed in her dignity.* This is almost the sole incident on record, during the existence of the nunnery. It appears that Archibald the Grim, Earl of Bothwell, abolished it, and devoted the building to the purposes of an ecclesiastical college. The chroniclers who mention this event, seem at a loss to account for it. The earl receives from them the character of being pious, and a great friend of the church; and while in one the "insolence" of the female devotees is mentioned as the cause of their dismissal,† Major volunteers to speculate that they must have been conspicuous for their incontinence, otherwise the good earl never would have expelled them. Hume of Godscroft, the historian of the family, speaks of his "having an eye for religion, and a special care of the pure and sincere worship of God as his only end and intention;" while in the same paragraph the worthy annalist says, "it appeareth that he did greatly increase his revenues and enlarge his dominions."‡

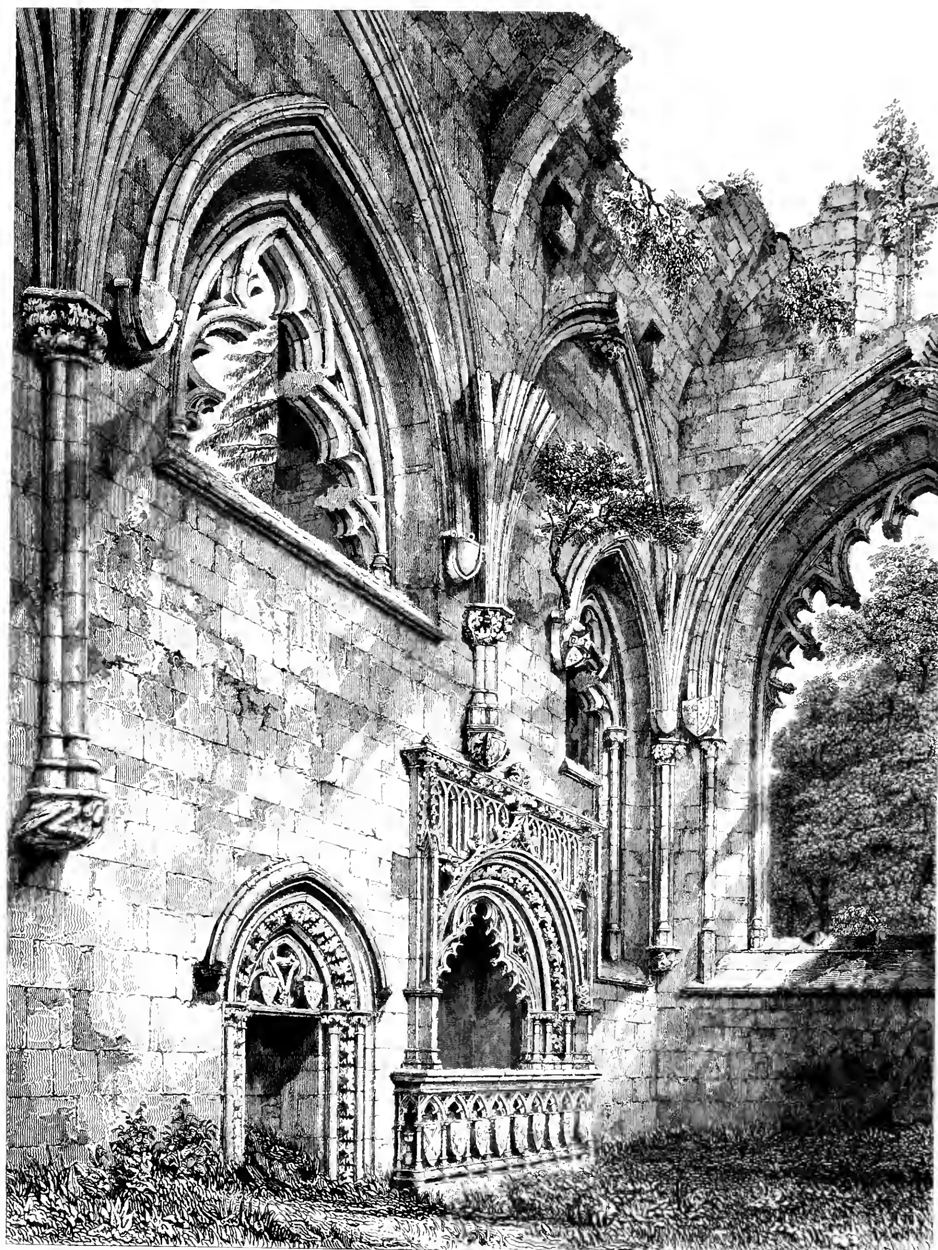
Archibald the Grim died in the year 1400, so that the foundation of the college would correspond pretty closely to the architectural period indicated by the present remains. The institution, consisting at first of a provost and twelve canons, was so far varied from time to time, that at the Reformation it maintained a provost, eight prebendaries, twenty-four bedemen, and a chaplain.§ The chaplainry appears to have been founded by the Countess Margaret, who made several grants to the college in 1429, confirmed by her brother, James I.‖ The Douglases were lord-wardens of the Scottish marches, and in this capacity acted as a sort of monarchs, at the head of a parliament, in enacting the Border laws. It appears that these assemblages were held in Lincluden; and we find in the preamble to one of these collections of ordinances, that, on the 18th day of December 1468, Earl William Douglas assembled there, "the whole lords, freeholders, and eldest borderers that best knowledge had," "and there he caused those lords and borderers bodily to be sworn, the holy gospel touched, that they, bodily and truly, after their cunning, should decrete, decern, deliver, and put in order and writing, the statutes, ordinances, and uses of March, that were ordained in Black Archibald of Douglas's days, and Archibald his son's days, in time of warfare," &c.¶

The revenues of the college were probably extensive, as the provostry was held by many eminent men. Notices of the successive provosts, collected with great industry, will be found both in Grose and Chalmers. In 1565 the college was converted into a temporal barony, and it became subsequently the property of the Nithesdale family. The person who held the provostry at this period, however, a natural son of Douglas of Drumlanrig, subsequently legitimated, continued to hold the temporalities of his benefice, and the reversion of them was granted and confirmed to his grand-nephew, afterwards created Viscount Drumlanrig.**

Thus the territories of the college appear to have been possessed by a lay impropriator, subject to the condition of his paying out of the revenue an annual sum equivalent to the income of the provost. Connected with this partition of revenue a remarkable criminal trial is on record, singularly exemplifying the rude, rapacious, and unscrupulous character of those barons who divided among themselves the rich heritage of the suppressed ecclesiastical foundations.††

* Chalmers, ii. 307. † Extracta e Chronicis, p. 207. ‡ History of the House of Douglas, 114.
§ Chalmers, iii. 367. ‖ Ibid. 308.
¶ Introduction on the Ancient State of the Borders, to Nicolson and Burns' History and Antiquities of Westmoreland and Cumberland.
** Chalmers, iii. 309. Act. Parl. iii. 415, 436. †† See Pitcairn's Criminal Trials, iii. 90, 95.





MAYBOLE.

CARRICK, the ancient lordship of the Bruces, was a sort of state in itself, of which Maybole, now a country village, was the capital. In later times, and down to the abolition of the heritable jurisdictions in Scotland, it was the chief town of the bailiewick or bailiary of Carrick. The minister of Maybole, who had at the Revolution to resign his benefice as a nonjuror, tells us—" As to the civil jurisdiction of this country, it is a Bailliary, and belongs heritably to the Earl of Cassilis, who exercises his power by a depute, and has the privilege to appoint his own clerk, without dependence either upon the Secretary or Register. The ordinary seat of the courts of justice is at the town of Mayboll on Thursday: though the meeting of their head court be at a little hillock or know, called Knockoshin in the bounds designed for the new town of Girvan. All the inhabitants of this country answer to this court, both for civil debts and crimes." " The offices of depute or clerk," he continues to say, "are advantageous posts to any the Earl bestows them upon; for by the plenty of wood and water in this country, which tempt men to fish, and cut stob or wattles for necessary uses, they find a way yearly to levy fines for cutting of green wood, and killing fry or fish in prohibit time, that makes a revenue to these offices, and is a constant tax upon the people." As the bailiary of Carrick was peculiar, so was the constitution of the town of Maybole. The same writer observes, that it " is neither a burgh royal, for it sends no commissioner to Parliament, nor is it merely a burgh of barony, such having only a power to keep markets, and a magistracy settled among them, in dependence on the baron of the place. But here it is quite otherwise, for they have a charter from the king, erecting them into a burgh, with a town council of sixteen persons." * When its well-endowed collegiate church sent forth its sleek ecclesiastics to vie with the civil dignitaries, Maybole was a place of note and consequence. The noble bailie and his taxing depute now no longer salute the provost and rector, and the county gentry have long ceased to flock to the bailie's court; but there were persons not long ago alive who had a faint recollection of Maybole being a " genteel town," where the descendants of some ancient families still lingered. The edifices which owe their existence to the same cause have, however, survived them. To its ancient importance this village is indebted for several baronial remains, such as one meets with but rarely even in larger towns. The Earl of Cassilis, with many of the other gentry of Carrick, had their city mansions or hotels in Maybole, as the chief nobility of the empire now have their town houses in London. The Tolbooth, of which the tower has some Gothic details—a rare feature in the baronial antiquities of Scotland—was thus the town residence of the Kennedies of Blairquhan, who had their territorial fortalice in the neighbouring parish of Straiton. The other tower, commonly called " the castle," of which two engravings have been given, was the hotel of a still more potent personage—the Earl of Cassilis, and the Bailie of Carrick—so that it possessed something like the same importance as the government house of a colony.

A strange instance of the Bailie's power, and the manner in which it was used, occurred at the commencement of the seventeenth century. Having ascertained that his enemy, Kennedy of Bargany, a cadet of his own family, was to pass through Carrick, he issued forth from Maybole Castle, with two hundred armed followers, determined to intercept him, and pay off some old score of feudal vengeance. Bargany was accompanied by Muir of Auchindrane, and a few armed followers; but they were quite insufficient to withstand the forces of the Bailie, who carried away his enemy's bleeding body to the castle. The advice on which he acted was an instance of the savage calculating coolness

* Description of Carrick, by Mr Abercrummie, minister of Minibole—Historical Account of the Families of Kennedy, p. 175.

of the age. He would have slain Bargany outright in cold blood. But his followers thought it would be prudent to wait, and see if the object had not been already accomplished. "But all me lordis menne thocht he was bot deid, in respect of the aboundanse of bluid that he had bled, counsellit me lord to tak him with him, and thair sie his woundis: and giff thay war nocht deidly, than to tak his lyfe by law, *for he wes Judge ordiner of the country*." * This stretch of magisterial power was unnecessary, as the wounded man did not live many hours; but even "the judge ordinary of the country" had some reason to fear unpleasant consequences from the transaction. The Countess took horse and rode in haste to Edinburgh, to bespeak the interest of her powerful connections; and on the payment of a considerable fine, Cassilis obtained an act of council justifying him, as having acted in the service of the king. But there were avengers of a different kind aroused, and the slaughter of Bargany was the inducement to a series of crimes so remarkable that they deeply interested Sir Walter Scott, and induced him to dramatise them in his *Ayrshire Tragedy*. Muir of Auchindrane, Bargany's brother-in-law, had had many conferences with Kennedy of Culzean about reconciling the family feuds, which ended in Culzean being waylaid to a solitary place, and murdered. Auchindrane was charged with the murder; but it could not have been shown that he had made an assignation with Culzean, had it not happened that his messenger, arriving at Maybole, where Culzean was living, got a poor scholar of the name of Dalrimple to convey the answer to his master. The existence of Dalrimple was a spectre haunting Auchindrane's existence. Various efforts were made to keep him in distant lands, but he ever returned; and at last, with the assistance of an individual named Bannatyne, he was murdered. Being buried in the sand within high water mark, the waves exposed his body, and several means devised to hide it proved ineffectual. This deed only made a new accuser in Bannatyne, whose life was next sought; and having more to fear, apparently, from the vengeance of his master than the sword of justice, he confessed the series of iniquities.

Maybole Castle has been allied with another sad and wild incident, which, however, has no surer foundation than tradition. The lovers of popular poetry will remember the ballad of Johnny Faa, commencing with—

> "The gipsies came to our ha' door,
> And oh but they sang bonny—
> They sang sae sweet, and sae complete,
> That down came our bonny ladie."

Whenever they saw her beauty, they cast the "glamour" or spell over her, and she was compelled to follow the gipsy leader. This ballad has been referred to the conduct of the wife of John, sixth Earl of Cassilis, an austere man and a resolute Covenanter. The tradition says that, after having been several years married, and having given birth to several children, she was visited by her former lover in the disguise of a gipsy, followed by some desperate characters. She agreed to elope with him; but the whole band were seized by her stern lord, and put to death before her eyes. The Castle of Maybole was assigned her as a place of residence or confinement; and tradition, which is always ingenious in adapting itself to existing realities, says, that the heads which so prettily decorate the small oriel window of the tower, are sculptural portraits of the lady's paramour and his band—the crown on the principal head representing the royalty of the gipsy king.†

* History of the Kennedyis, p. 50. † See the story of the Countess of Cassilis, in Chambers's Pictures of Scotland, i. 291.

MAYBOLE

MELROSE ABBEY

In our endeavours to satisfy curiosity as to the history of many a Scottish ruin, extensive researches have often ended in the discovery of some mere shapeless scraps, of which it were hard to say whether the search for them in obscure quarters, or making any intelligible use of them when they were found, was the harder task. In Melrose Abbey, materials are proffered from the most accessible quarters, abundant and open-handed—so much so, that the whole world may be said to possess them, and it would be presumptuous to expect to offer anything with which every reader is not already familiar. All the tourists in Scotland who are put into the proper groove for seeing "what one should see," are as infallibly sure to find themselves at Melrose, as the traveller on a railway line to reach the first station. Not that they carry away any very distinct impression of it—they have seen it, and that is enough. Indeed, universally and unexceptionally as they flock thither, it is possible that many of them, were they to confess all, would admit a feeling of disappointed expectation in the nature and effect of the ruin—for it is not of the kind best calculated to satisfy vulgar curiosity. It is not a large building; and there is something in its perfect finish and proportion that makes it look smaller than it is. Nor is this external and distant effect lessened, it is rather heightened, by the fine amphitheatre in which the ruin stands—a broad glen of meadow and forest, with the Tweed winding majestically past, and the triple-topped Eildon Hills raising their graceful forms to the sky.

It is the student of architecture who will, after all, appreciate the ruin; and he will find its merits sufficient entirely to overcome any prejudice he may have formed against the mere tourist's favourite. He will find that the building, both in the great features of its design, and in its decorations, has a lightness and delicate symmetry quite peculiar. In some buildings the plan is massive, and the decorations, as if in contrast to it, light and rich; in others, a building comparatively meagre is enriched by the massiveness of the decorations; but here the art both of the designer and the decorator—whether the same person or different—has been employed to the utmost in divesting the material of its natural character of ponderosity, and rearing high overhead a fane, such as aerial beings might be supposed to create with the most ductile and delicate materials. The stone, skilfully chosen for the artist's purpose, is capable of remarkable delicacy of cutting, and preserves its sharpness against even the mouldering winds of Scotland. In this it much resembles the stone of which Strasburg Cathedral is built; and there is a similarity of style in the two, and especially in the masses of masonry being disguised by light open decorations, which seem to hang over them like lace. There are some features in which it is not unlike Antwerp Cathedral—as, for instance, in the tiny turrets or machicolations at the corner of the tower, which Scott adapted to his mansion at Abbotsford.

Rickman and other architectural critics treat Melrose as a mixture of the early English and the perpendicular, while some features from the intermediate period, and even from the earlier Norman, somewhat disturb the amalgamation. But this is treating by rules derived from English analysis a building which was free of all English principles. It has been necessary to notice repeatedly in this work, that, after the War of Independence, the ecclesiastical architecture of Scotland rather

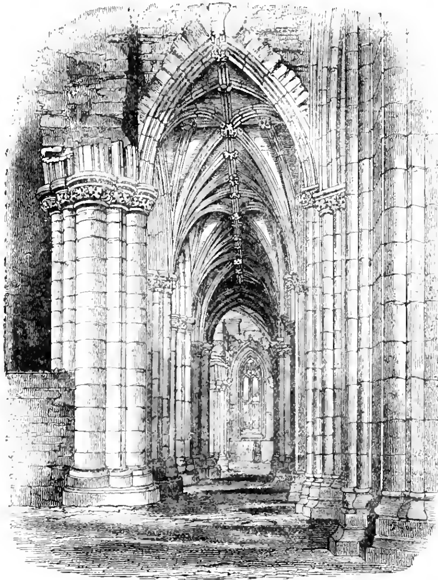
followed Continental than English models. The style which Mr Rickman classes as perpendicular was peculiarly of English growth. It was never adopted in Scotland, though certainly the style of Melrose makes a nearer approach to it than that of any other northern building. It is believed that in no ecclesiastical building in Scotland will the depressed or four-centred arch, which predominates in Henry VII.'s Chapel, Christ Church, and Windsor, be found. The ogee-shaped canopy or hood, its counterpart, is however to be found in Melrose; while the arch it surmounts is the purely pointed. So it is in the door and the beautiful window of the south transept. The former has the arch within a square encasement, very closely resembling the shafts and spandrils which are a notable characteristic of the English perpendicular. A recess in the cloisters, in the accompanying engraving, is still more strikingly like the perpendicular, and would probably, were it not for the more ancient character of the superincumbent architecture, be assigned to the same late period. On the other hand, the door beside it—probably in reality of the same period, and planned by the same architect—has been set down by those who have not noticed the later character of its decorations as a work of the Norman period. In the windows, the arrangements of the tracery will be seen to partake more of the flamboyant Continental style than of the more diagrammatic and less rich and flexible forms of the English perpendicular. Still, in the celebrated east window, the slender shafts passing straight to the arch have been held to be a feature of the perpendicular style. Of this piece of tracery, the description by Scott (who calls it what it is not —an oriel) is so accurate that, often as it has been quoted, it will serve better on this occasion than dull prose—

> "The moon on the east oriel shone
> Through slender shafts of stately stone,
> By foliaged tracery combined:
> Thou wouldst have thought some fairy's hand
> 'Twixt poplars straight the osier wand
> In many a freakish knot had twined,
> Then framed a spell when the work was done,
> And changed the willow wreathes to stone."

The absence of distant effect or display in the disposal of the architecture, when contrasted with the extreme beauty discoverable on a close examination of the decorations, might be adduced as an illustration of that spirit of devotion which criticism has been fond of assigning as the true ruling spirit of medieval ecclesiastical architecture. The building was not, according to the views of these critics, an object of human observation, but an offering by devotion of the produce of human skill and industry to their Almighty Giver. Hence, as we find in Strasburg that the mouldings reared four hundred feet up in the air are as exquisitely finished as if they had been to stand on the floor of the "Crystal Palace," so in the obscure corners and crypts of the Scottish abbey, and on the bastions of the tower—whether patent to the everyday visitor, or approachable only with peril, and perceptible by artificial lights—the perfection of the chiselling is the same. The guides are in the habit of sticking a straw through the openings of the floral carving, and passing it out at another opening, to show that the work is genuine—finished within as without. It would almost satisfy the demands of Mr Ruskin, who appears to consider that leaving the invisible unfinished is about as serious a crime as forging.

The abbey had been properly decorated with statues, which of course suffered so severely from the iconoclastic zeal of the sixteenth and seventeenth centuries that one wonders to find some vestiges of them still existing. The bases of the grand arches, the gurgoils, brackets, and finials are full of sculptural decorations—some graceful, some grotesque. Of the former may be mentioned

a hand projecting from the wall, and holding a bunch of flowers, which forms the solid corbel of an arch. Some of these representations are of that sarcastically grotesque and irreverent kind the appearance of which, in sacred places, and amidst objects tending to produce the highest and most refined thoughts, has puzzled the ecclesiologist. Many of them are cut with remarkable freedom, reminding one of the artistic character of some of the sculpture in the old rambling Cathedral of Mentz. One of the bosses, representing an anxious and sinister Oriental countenance, has been applied to a useful purpose by the guides. An ancient slab with a simple cross passes traditionally for the tomb of the wizard Michael Scott. The public who visit the ruin desire to have some notion of the wizard's personal appearance, and the boss mounted on some fragments of moulding, which serve pretty well for drapery, used to be pointed out by the keeper as the *vera effigies* of him who cleft Eildon Hills in three, and bridled the Tweed with a curb of stone.



HISTORICAL SKETCH.

The history of the abbey is rich in materials, were there room on the present occasion for applying them to use. The position of the earliest religious house bearing the name of Melrose was about two miles farther down the Tweed, where the river, making a fine sweep, nearly insulates a rich haugh or meadow of alluvial soil. The place is still marked by the village of Old Melrose, with its picturesque houses and numerous dial-plates. Here the first indistinct tracings of a religious house are connected with the introduction of Christianity, and the patronage, in the seventh century, of Oswald, King of Northumbria, under whose protection the celebrated Eata, a disciple of the still more celebrated Aidan, is spoken of as the first superior of a Culdee brotherhood at Melrose. The abbey, where it now stands, was founded by that great ecclesiastic patron, King David, in the year 1136, for Ciscertian monks. The second abbot was a man of great note in the Calendar—St Waltheof, Walthen, or Waldeve. Many notices of this famous man will be found in Fordun's *Scotichronicon*. He is commemorated in the annals of the Cistertians, and Butler's *Lives of the Saints*; but the most complete biography, or collection of notices, will be found in the *Acta Sanctorum* of the Bolandists, under his day in the Calendar—the 3d of August. His history is curious in a national view. His grandfather was the son of Siward, the Saxon Count of Northumberland, a great supporter of his native race against the Norman Conqueror, by whom he was beheaded. His tomb, at Croyland, was a reliquary celebrated for its miracles, which have been fully recorded in a chronicle. His daughter, the mother of the abbot, was married to Simon, Earl of Huntingdon. On the death of his father, his mother married the young Prince, who became afterwards David I. of Scotland. Waltheof was thus doubly allied to the representatives of the old Saxon house, and could not well help being involved in the disputes which the jealousy of the Norman monarchs of England created between them and the King of Scots. Thus King Stephen opposed his elevation to the see of York, as an event likely to give a powerful influence to the rival house. The biographers of the saints say that he was not ambitious, and sought humilities and austerities; but it is hardly uncharitable to suppose that part of the asceticism may have arisen from disappointment. In the discipline of the simple Cistertians, he found the plain food, the long vigils, and the coarse raiment which he desired; and in 1148, he was transferred from Rievalle to be the head of the Abbey of Melrose. Many miracles are recorded of him, of which perhaps the most original and eccentric is this: At the administration of the Eucharist, the presiding priest was afraid to drink the consecrated wine as there was a spider in it, and he feared that the presence of the animal poisoned the liquor. Waltheof authoritatively directed him to drink. He did so, and felt no evil effects at first; but soon afterwards, when in the refectory with his brethren, he felt a titillation, and then a swelling at the point of his finger. At last it opened, and the identical spider that had been in the chalice walked forth. Some of his other miracles, if less curious, were more important, such as the continuous supply to the inhabitants of Tweeddale of grain in a season of scarcity and famine. Still greater events, however, are recorded under the head of "*Incorruptio sacri corporis, et multis ægris sanitas restituta ad sepulchrum sancti.*" Several times his body was raised to gratify the senses of smell and sight by the diffusion of sweet odours, and the contemplation of its wonderful preservation. One of his successors, finding the throngs who frequented the tomb inconvenient, closed the mortuary chapel where his relics reposed, alleging that their miraculous attributes were a fable; but he was, not without some reason, charged with acting on motives of mere jealousy

In the wars with the English invaders the monastery suffered many casualties and reverses. Fealty was exacted from its superiors, and letters of protection were granted in return; but living so close to the Border, the tide of conflict swept repeatedly over them, leaving devastation behind. The Order seem to have had the interest of Scotland warmly at heart—a feeling not always prevalent among the rich churchmen, many of whom were of Norman origin. A very decided front was made by the brotherhood on Edward II.'s invasion in 1322. In his retreat he intended to rest at Melrose. Douglas was then at the head of his guerilla band in the neighbouring forest, and resolved to molest the English army. The brotherhood warmly seconded him, and he was secretly admitted, with a following of picked men, within the precinct of the abbey. According to Barbour, there was sent to reconnoitre the enemy "a richt sturdy freer," "that wes all stout, derft, and hardy."

> "Upon a stalwart horss he rad,
> And in his hand he had a sper:
> And abaid upon that maner
> Quhil that he saw them cummand near,
> And quhen the fermost passit wer
> The coynge—he cryit, 'Douglas, Douglas!'
> Than till them all a course he mass,
> And bar ane down delyverly.
> And Douglas and his company
> Ischyt upon them with a shout."

The advanced party, thus repulsed, fell back upon the main body; and Fordun and the other chroniclers inform us that the incensed monarch took vengeance on the abbey, wrecking the buildings, slaying the brethren, and profanely carrying off the silver pix for holding the sacramental wafer.

Richly endowed, and close to the Border, the monastery suffered from the subsidiary invasions of the English. A curious circumstance is recorded of Richard II. Having slept a night at Melrose in the year 1385, it appears that the building was burned next day by his troops. This devastation seems to have touched his conscience, for he granted to the monks, in compensation for it, "a deduction of 2d. on each of 1000 sacks of wool exported by them from Berwick." The privilege was speedily withdrawn, on the plea that the monks tried to take undue advantage of it.* Meanwhile the brotherhood had lost a good friend in the heroic King Robert the Bruce. Among the muniments of the foundation there is a very curious document, in which King Robert commends the brotherhood, with great affection and warmth, to the pious charge of his son and successor David, stating that he intends the monastery to be the depositary of his heart.† The subsequent history of that heart in the adventurous custody of Douglas is well known. It was brought back from Spain, and, according to tradition, ultimately deposited within the abbey.

The present buildings are all of a date posterior to these events, and no portion of them appears to be older than the fifteenth century. In their revival, after the War of Independence, the humble Cistertians waxed proud and powerful, and became noted for a pomp and luxury well attested by the architectural remains of their church and cloister. Their indulgence in the grosser propensities was ridiculed by the ribald wits of the Reformation, in verses of which the cleverness is more conspicuous than the delicacy. In the wars of Henry VIII. this brotherhood had suffered the wreck of their beautiful building, and the Reformation, speedily following, swept their establishment before it. Connected with the prevalence of the French forms of architecture

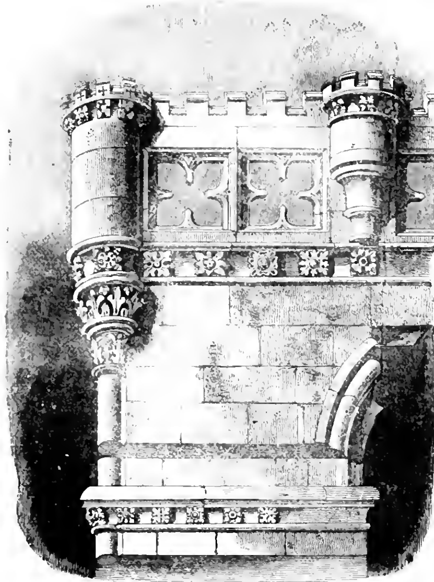
* Origines Parochiales, i. 224.

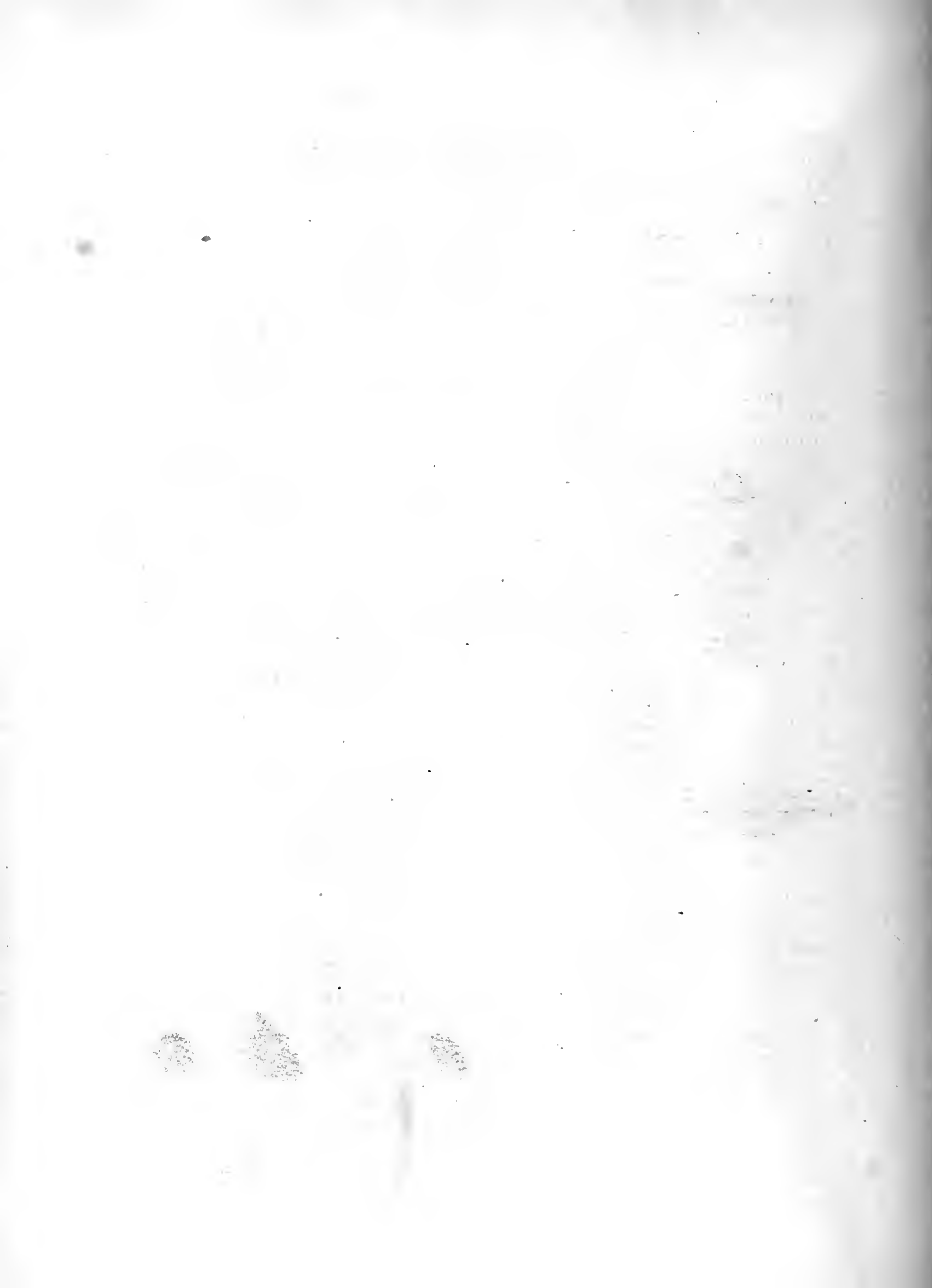
† Munimenta de Melros, 329.

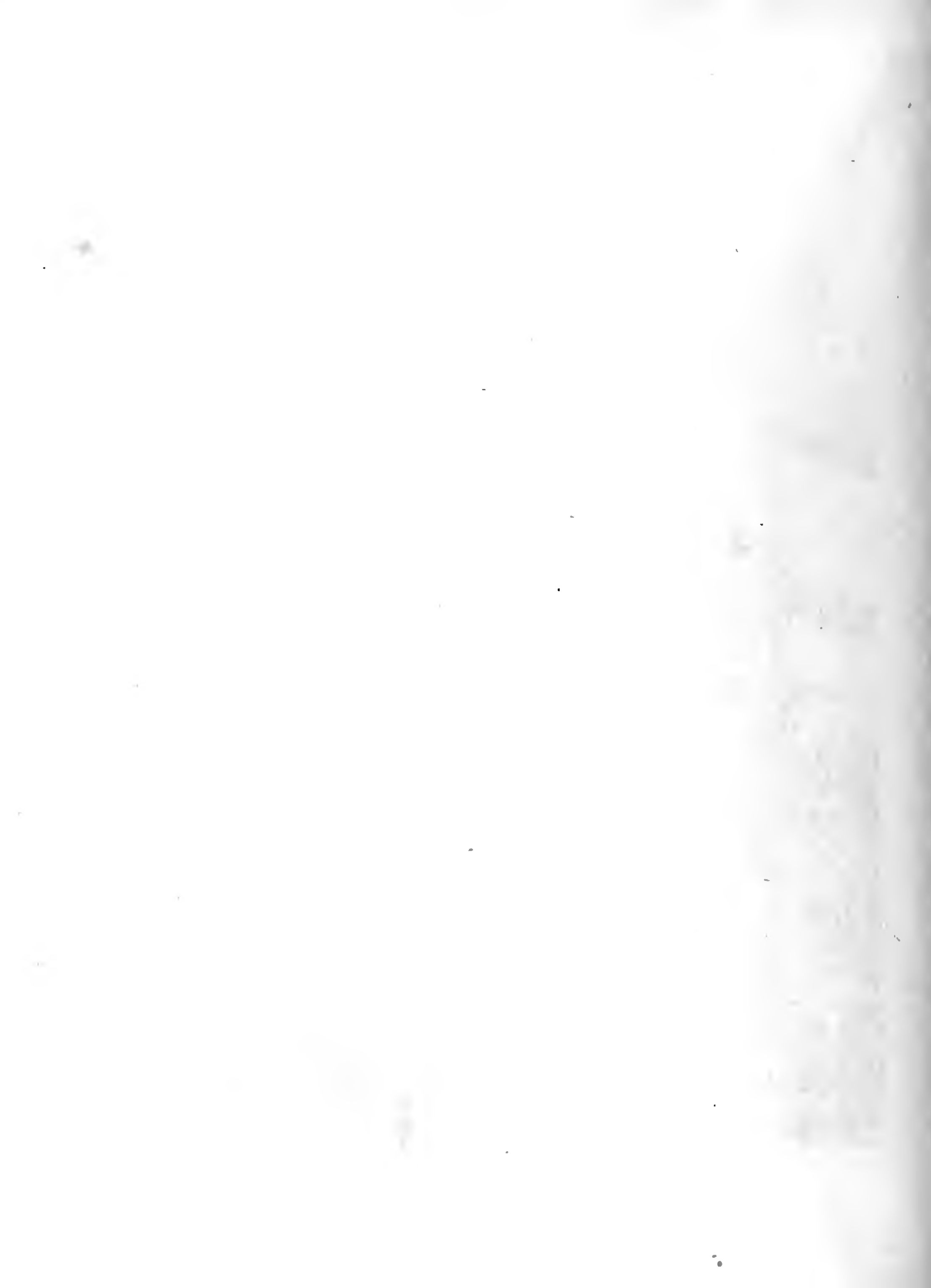
in this and the other Scottish ecclesiastical buildings of a late date, there is a curious inscription within the walls of Melrose which deserves the notice of the architectural antiquary. It is on a tablet near a small door leading to a gallery on the west side of the south transept. It contains the following inscription :—

> "John Murdo sometime callit was I,
> And born in Parysse certainly,
> And had in keping al mason werk
> Of Sant-Androys, ye hye kirk
> Of Glasgu, Melros, and Paslay,
> Of Nyddysdayll and of Galway.
> Pray to God and Mary baith,
> And sweet Sanct John, to keep this haly Kirk fra scaith."

The stone-cutter has packed the words where he could find room for them, without respect for the rhyming form in which they are here copied. The inscription cannot well be older than the sixteenth century; and it is not likely that Murdo, whose name would indicate a Scottish origin, performed any functions beyond repairs and restorations.







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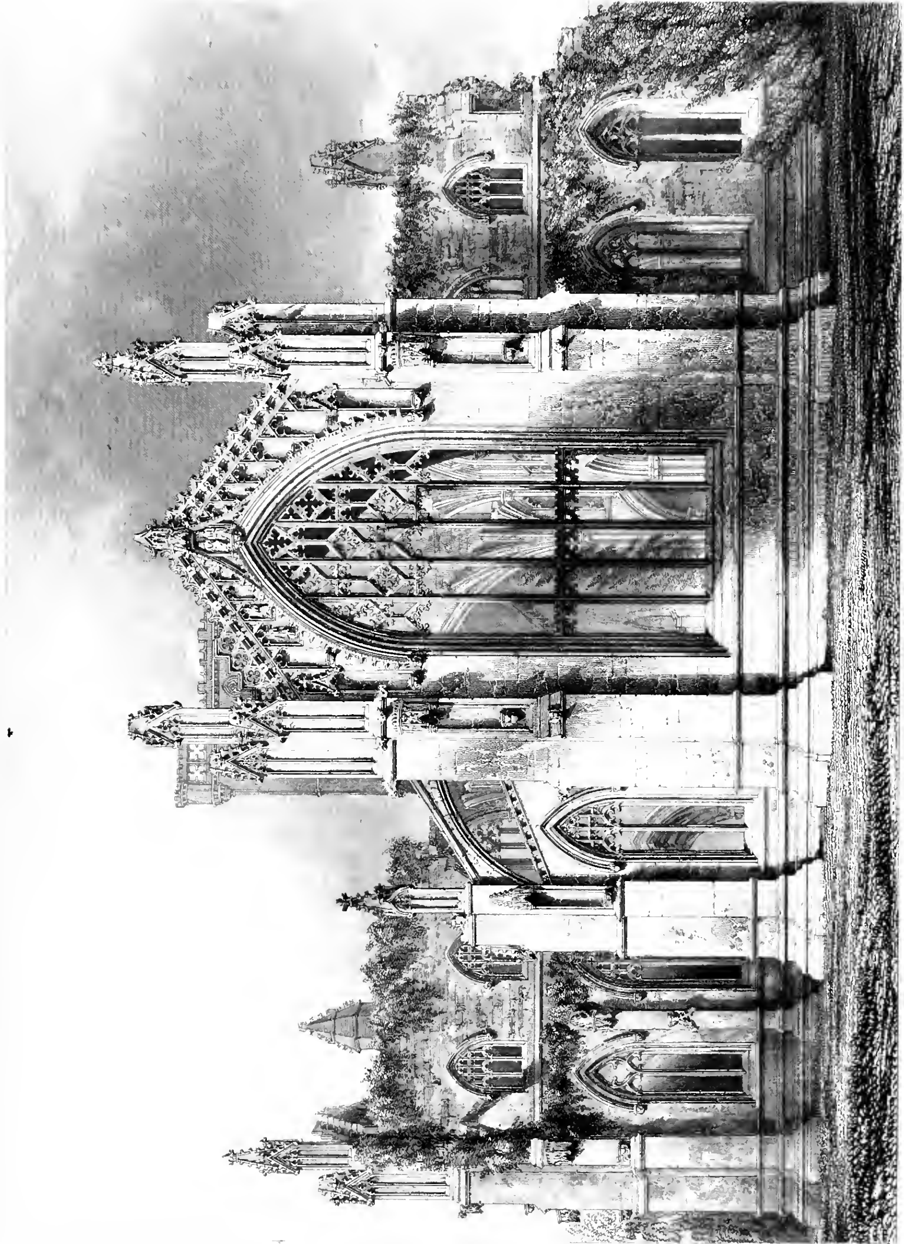

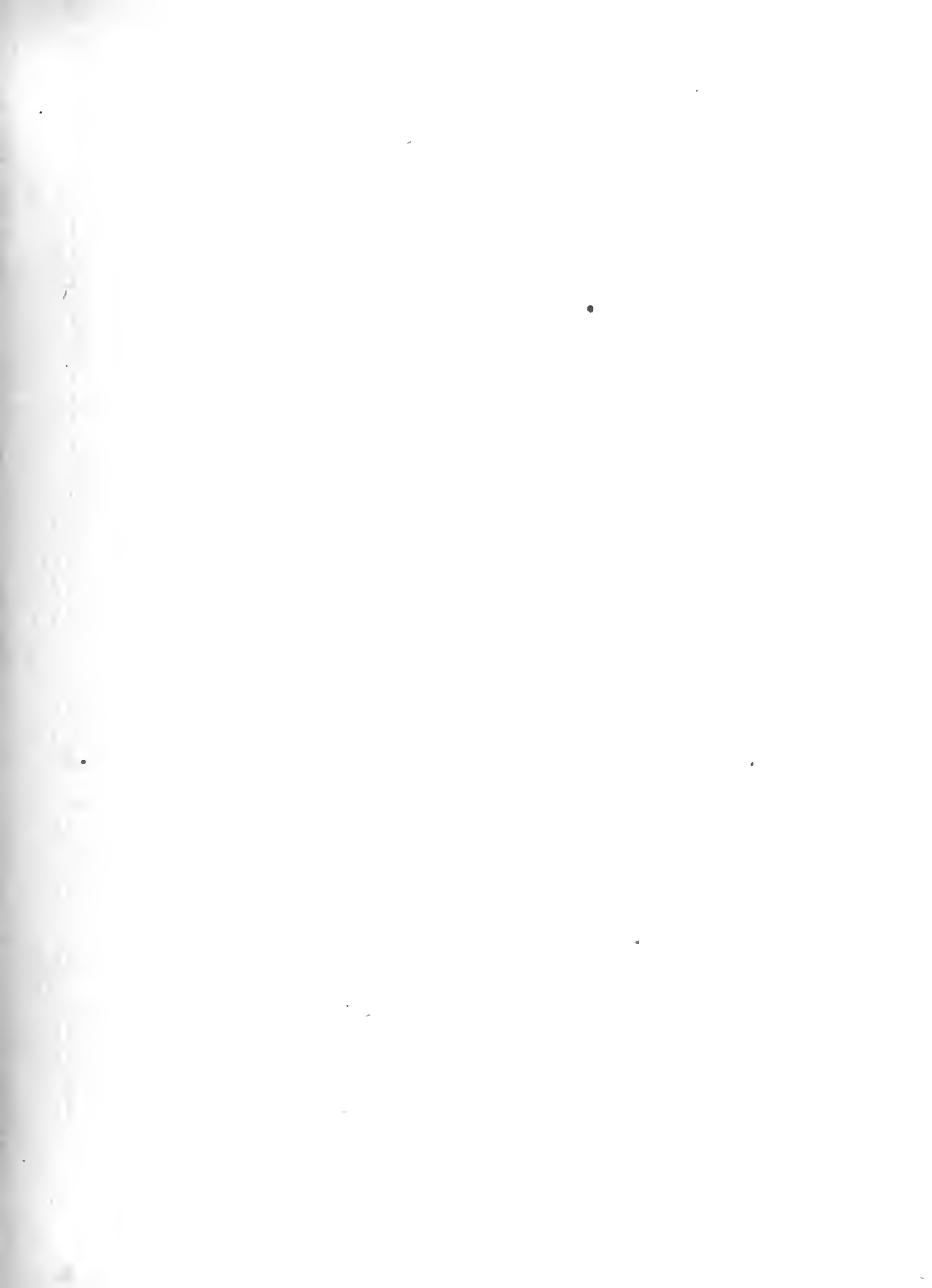

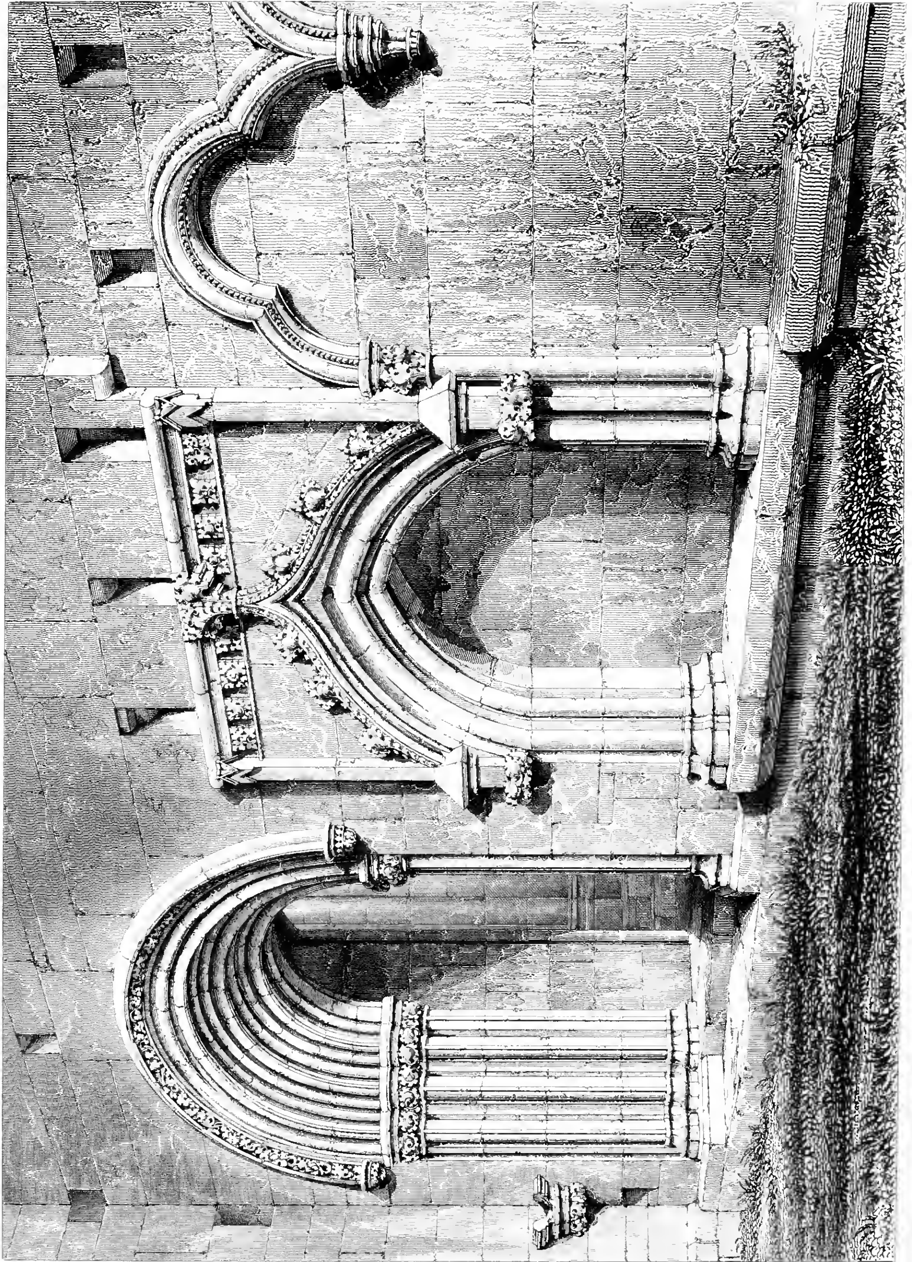

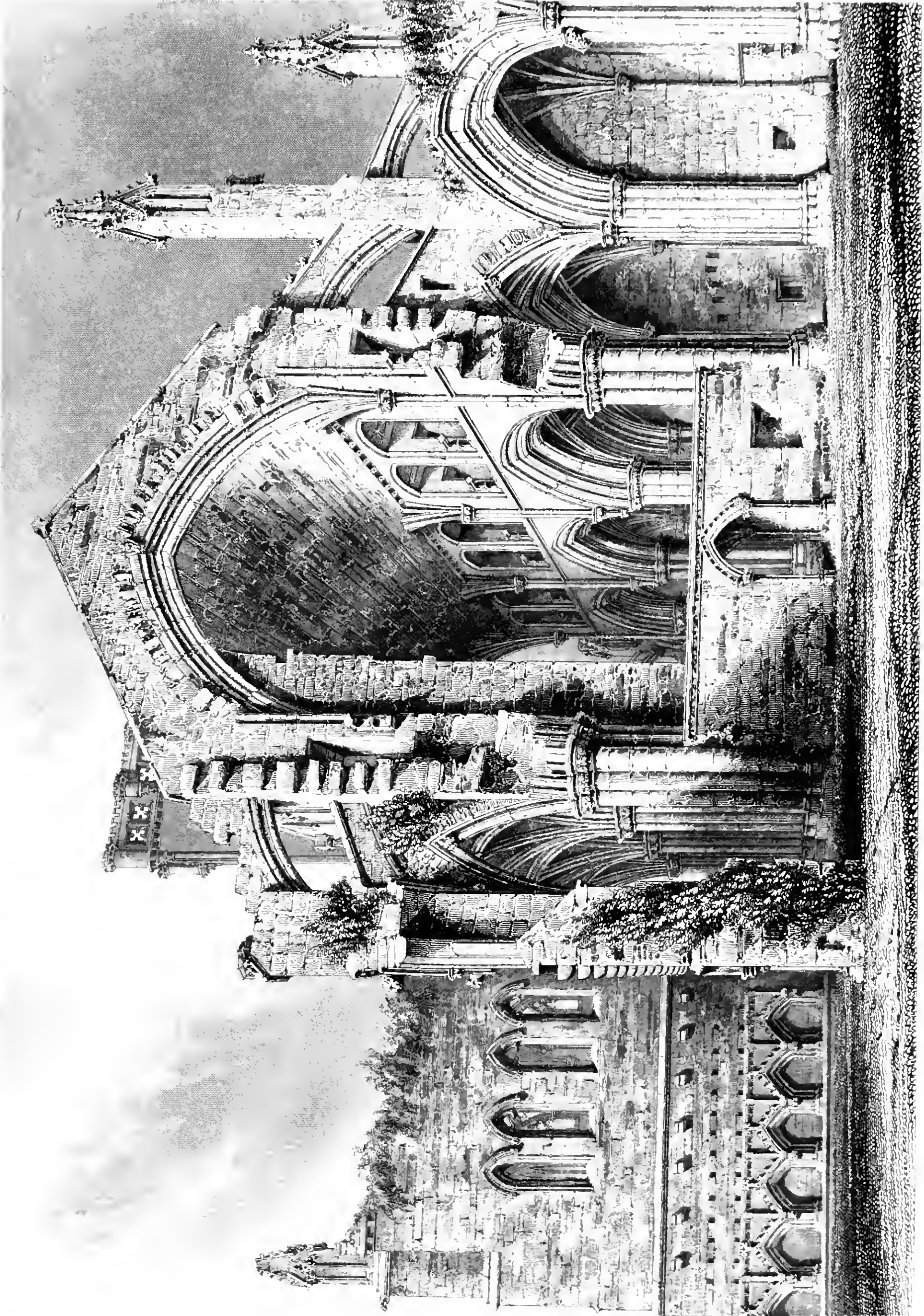

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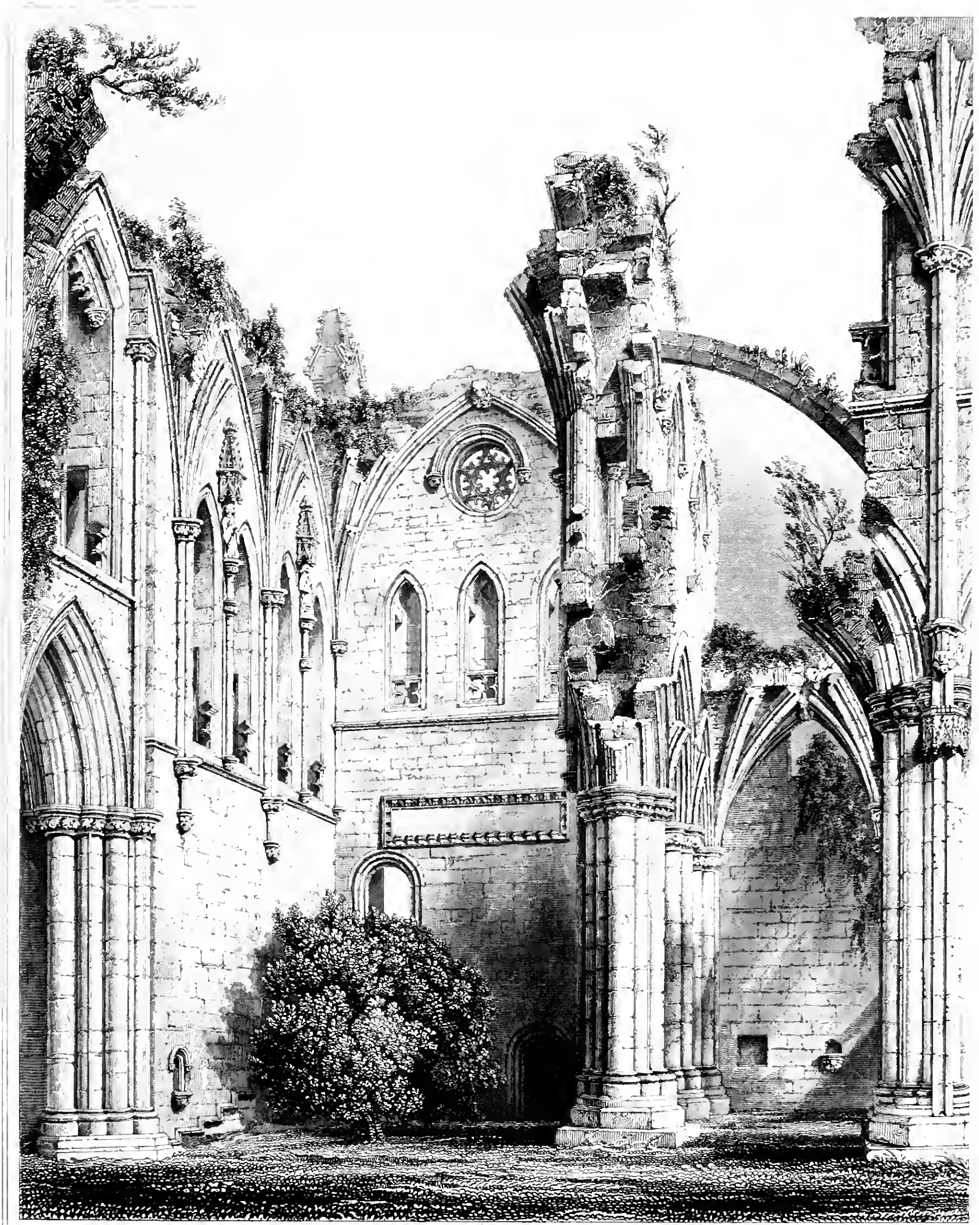
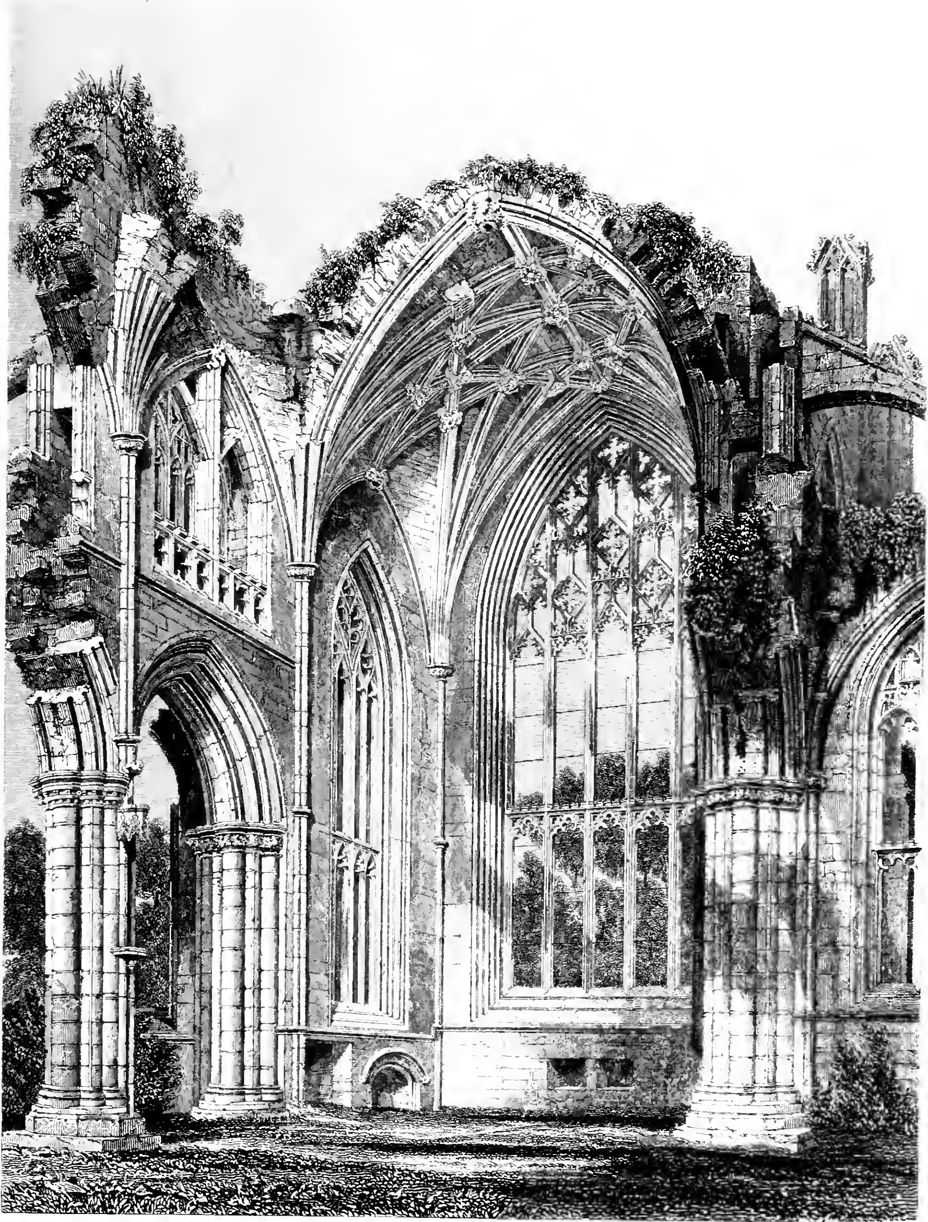




MICHAEL KIRK, ELGINSHIRE.

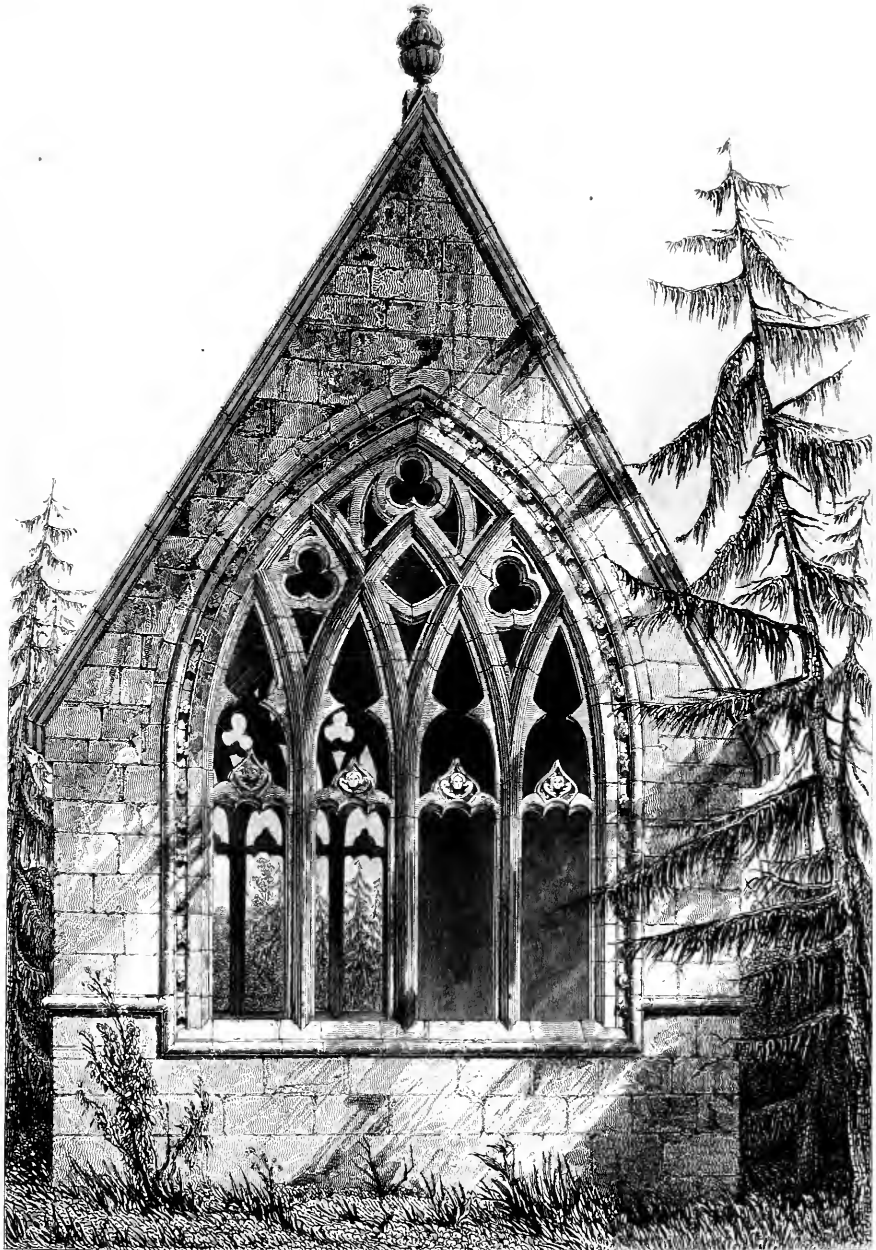
THE ecclesiologist who, wandering along the lonely shore of the Moray Firth, stumbles on this grey, remote, deserted-looking edifice, may probably at first be puzzled by its appearance,—it has an air of decision and genuineness, especially in its spiral character, so different from many modern squat imitations of Gothic. Some of its details, too, are taken from genuine old specimens. The outline of the tall window and the form of its mullions correspond pretty well with the transition of the earliest pointed to the second period. Even its eccentricities—such as the cherubim spread across the transoms—might be not unexemplified among the caprices of the old masons. But, on a close examination, the edifice bears unmistakable marks of being a comparatively modern imitation of early Gothic; and, indeed, engraven on the wall will be found the date 1705, when it is known to have been built. It will be interesting to compare this attempt to restore or imitate an old art, with the earlier similar effort exhibited in the parish church of Dairsie, which has a place in this collection. The comparison will tell strongly in favour of the northern specimen, as more characteristically accurate, and more admirable as a work of art, while it takes a still wider range in superiority to the cabinetmaker Gothic of Strawberry Hill. Since it has been found, in the present age, so tedious and gradual a task for our best practical architects to restore the true spirit of our ancestral ecclesiastical masonry, it is certainly a curious and an interesting fact to find, in a remote neglected district, so remarkable an instance of obscure skill and taste. The parish of Drainy, in which Michael Kirk stands, was formed by the union of two parishes, Kinedar and Ogstown, or Ogyston. The church of the former was the cathedral of the province before its removal, first to Spynie, and afterwards to Elgin. The remains of this ancient fane may still be traced, and beside it is some shapeless stone-work, the remnant of the bishop's stronghold.

"The old church of Ogstown," it is stated in the original *Statistical Account of Scotland*, "is now converted into a burying-place for the family of Gordonston, and was rebuilt some time ago, with great taste, in the ancient Gothic style." Perhaps the remains of the old church may have formed, in some respects, a model for the restoration; and at all events the Morayshire designer had around him abundant materials for study. It is quite possible that the superiority of his work, over the later imitations of Gothic by educated architects, may have arisen from his having been a simple unlearned mechanic, who, untrained in the classical forms which were then alone deemed worthy of imitation, may have entirely imbibed his notions of ornamental masonic structure from Elgin and Pluscardin.

The family of Gordon of Gordonston, who had the good taste thus to select their burial-place, had a somewhat remarkable history. They were a branch of the great Sutherland family. The first baronet was the author of a work well known to investigators of the history of the northern provinces—"A Genealogical History of the Earldom of Sutherland, from its origin to the year 1630"—published from his MS., in a large folio volume, in 1812. Sir

Robert wrote his history in the true spirit of a Highland feudal partisan, who would sacrifice everything—truth itself included—to his own kin and clan, and who mortally hated his feudal enemies. Sir Robert's book had the remarkable effect, in the great Sutherland case, of supplying evidence against the title of his descendants to the peerage. He had been educated "in learning and virtue," as he informs us, at St Andrews, and subsequently travelled much, occasionally in diplomatic capacities. He was a busy stirrer in all the troubles of the north in the early part of the seventeenth century, and was the first to receive the dignity of a Baronet of Nova Scotia—"The order," as he terms it, "of Knights Baronets in Old Scotland, for the furtherance of the plantation of New Scotland in America—being the true mean of honor between a barone of Parliament and a knight."

The family were subsequently remarkable for the magnificent library collected by them, and for a devotion to literature unusual in a race of Scottish north country lairds. The Sir Robert Gordon whose father must have built the family mausoleum, had, in his day, the reputation of being a dealer in the black art, and was known by the name of Sir Robert the Wizard. He was a scholar, and a studious man. He collected the greater part of the family library, and was partial to the works of those investigators of the mysteries of nature in the sixteenth and seventeenth centuries, who mixed supernatural and purely imaginative agency with their meagre experimental deductions. He had travelled much, was of retired habits, caring little to mingle with the neighbouring gentry, for whom he had probably considerable contempt. To such elements in the foundation of his necromantic reputation, there were added a strange eccentric manner—an aspect of remarkable and almost appalling gloom, and the fact of his having built for his place of residence a heavy dark mansion, gloomy as himself. Sir Robert was one of the prototypes of Peter Schlimmel, and was currently believed to have no shadow. The form of the legend in his case is creditable to his ingenuity in outwitting the evil one. He had been a member of a guild or college for the study of the black art, who had covenanted, in return for the diabolical knowledge they received, to consign one of their number, chosen by lot, annually to Satan. The lot fell one year on Sir Robert, who was bound to go last out of their den, that Satan might have an opportunity of catching him. But, his shadow falling strongly on the wall, he pointed it out as the allotted victim; stupid Satan turned and caught it, and the substance escaped. Many a Morayshire peasant believed that he had seen Sir Robert, mounted on his coal-black steed, pass shadowless along the hill-side in the brightest of summer days. Some curious caves along the shore near Gordonston House were associated with the Wizard's operations, and believed, indeed, to communicate internally with his central den—a belief which is supposed to have been very convenient to certain gangs of smugglers, who found them to be safe and serviceable warehouses.



MIDMAR CASTLE, ABERDEENSHIRE.

On one of the roads, for purely agricultural purposes, leading from the town of Aberdeen into the heart of the county, after many a barren or uninteresting stretch of country the forest trees thicken, the ground becomes broken, and, peeping over a rich mass of wood which clothes a recess in a mountain range, are seen the white clustering turrets of Midmar. The sheltered nook which the Aberdeenshire laird had so fortunately chosen for his stronghold is on the northern declivity of a broad-backed lumpish mountain, running for some miles parallel to the Dee, called the Hill of Fare. The neighbourhood has considerable historical interest in its connection with the extinction of one of those great struggles in which, from time to time, some aspiring and fortunate member of the feudal nobility shook the uncertain power of the crown. In the earlier and happier days of Mary's reign, when she showered her royal favours on the brother destined to supplant her, she had determined to crown his greatness with the powerful earldom of Murray, by which posterity knows his place in history. The Earl of Huntly had already been vexed and irritated by the cold reception of his overtures to re-establish the Catholic ascendency, and as he considered himself in virtual possession of the earldom of Murray, this abrupt disposal of so great a source of power and wealth drove him to frenzy. Since the fall of Donald of the Isles, the Gordons had been waxing great in the north, and absorbing here and there the disjointed fragments of that Celtic potentate's power. Like the Douglases on the Border, their chief thought he had now concentrated among the northern mountains an influence which might try its strength with the Crown. He haughtily invited the Queen, more in the tone of a prince than a subject, to visit him at his castle in Strathbogie, where he kept royal state; and, on her celebrated northern progress, his captain closed the gates of Inverness against her. It was necessary to decide definitely whether Huntly or the Queen reigned beyond the Grampians, and Murray put himself at the head of a considerable force, consisting in some measure of northern gentlemen who did not think fit to submit to the feudal rule of the Gordons. As in the other instances where the Crown heartily and vigorously put forth its strength, the opposing force dwindled away. Huntly had taken up his position by the banks of Loch Skene, a small lake in the flats on which Midmar Castle looks down. The royal forces having advanced from Aberdeen, he found it necessary to retreat up the hill with his dispirited band, dwindled to eight hundred men. On the top of the Hill of Fare there is a wide marshy hollow, called the How of Corrichie, whence issues a small mountain torrent. There Huntly's band was attacked and routed. He was borne dead from the field; but whether he properly met a soldier's fate is doubtful, since the author of the *Diurnal of Occurrents* unromantically tells us that the rebel leader "was tane be ane Andro Reidpeth, quha put him upone his horse to have brocht him to the Quenis Majestie; bot howsein he was set upon horsback, incontinent theirefter he bristit and swelt, sua that he spak not ane word, but deceissit."* Tradition says that Mary was present at the battle; and an elevated rock, which had overlooked the whole field of conflict, is still called Queen Mary's Chair. It was on this expedition that the spirited young Queen is reported to have said, that "she repented she was not a man, to know what life it was to lie all night in the fields, or walk the rounds with a jack and knapscull."

* Diurnal, p. 74.

The only notable event with which the castle itself can be connected, is associated with the attempt to revive the Huntly power, broken by the disaster at Corrichie. In the year 1593, Huntly, Errol, and other chiefs, called the Catholic Lords, broke into open rebellion, in a great and final effort for the restoration of the ascendency of Rome. They inflicted a severe defeat on the King's troops in the battle of Glenlivet, where the Highlanders of the West encountered those of the North with characteristic ferocity. The gentry attached to the two sides of course carried on a feudal warfare of personal reprisals against each other; and in the course of this conflict Midmar Castle, then called Ballogie, appears to have suffered. In the records of the Secret Council, of date the 7th November 1594, there is a "Declaratioun in favouris of the Erll Marishaell and utheris," that the burning and destroying of the place and fortalice of Ballogy of the month of October last, and thereafter demolishing the place and fortalice in Newtown, "wes and is done be his Majestei's expres comand, allowance, and approbatioun."* The author of the Statistical Account of the parish says, "Tradition informs us that part of it was erected by Sir William Wallace, when governor of Scotland, as a hunting seat for his friend Sir Thomas Longuville"†—a vague sort of tradition applied to many Scottish strongholds. It appears to have at an early period belonged to a family named Browne. In the proceedings of Parliament for the year 1368, there is a decision "super discussione inter Johannem Broune de Migmar, et Robertum d'Umfraville."‡ A George Browne, grandson of the Laird of Midmar, became Bishop of Dunkeld in 1484.§ Among the minor troubles which Spalding records is the departure of Doctor Scroggie, "ane old reverend preacher, compelled to quit his dwelling-house in Old Aberdeen, and yeards pleasantly planted, the most part by himsel," in consequence of the triumph of the Covenant. "So he removes this day (23d June 1641) his wife, bairnes, haill famillie, insight plenishing, goods and gear, furth and from the samen, and delivers the keys to Mr William Strachan, that he may enter alswell to the bigging as to the pulpit. Himself transported all to Ballogie, and took ane chamber for his coming and going in New Aberdeen."‖ A topographical writer of the early part of last century, in his brief account of the place, says, "Ballogie, at first a castle, and since erected a court, lately the seat of Forbes of Ballogie, (descended of Tolquhon, the first of this family being son to Pitnacalder, about the middle of the last age,) but now possessed by Mr Grant, son to Grant of [ ] under the name of Grantfield Castle."¶ We must conclude these meagre notices of one of the most picturesque and fanciful of the turreted mansions of Scotland with the remarks made on it by Francis Douglas of Paisley, as he travelled in Aberdeenshire in 1780: "In a deep glen, surrounded by mountains and woods, stands the house of Midmar, the property of Miss Davidson, a minor. Since the beginning of the present century, this estate has been the property of four heritors, and distinguished by three different names. It was originally Midmar, next Ballogie, then Grantsfield, and now it is Midmar again. Such," continues the acute agriculturist, raising himself to an unusual height of moral musing, "is the folly and weakness of mankind, who consider not the fluctuating nature of property and all earthly things."**

* Pitcairn's Criminal Trials, i. 344. There is however another Ballogie, a modern mansion, a few miles south of Midmar.

† Aberdeenshire, 631.

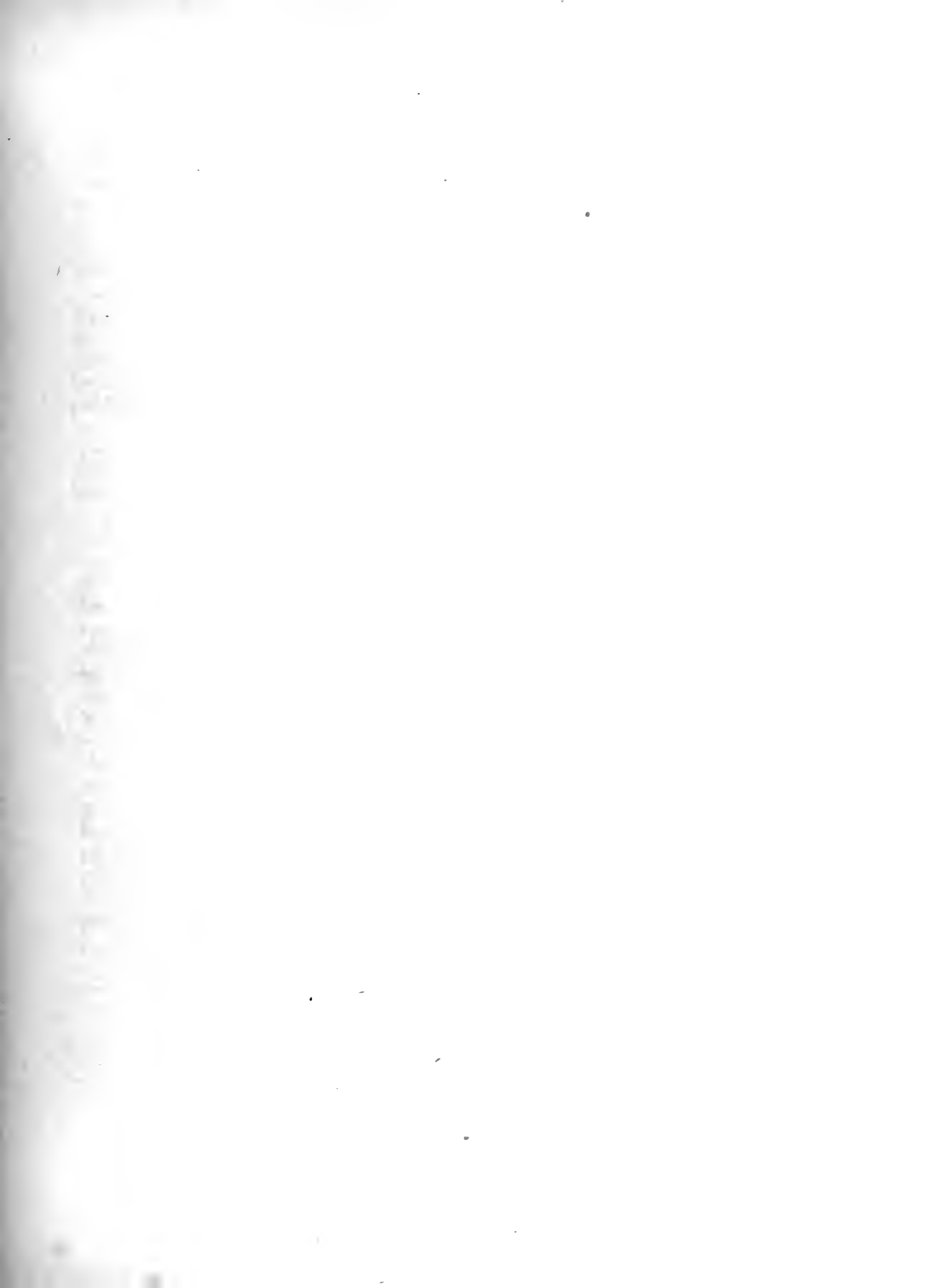
‡ Acts of Parliament, i. 148. Antiquities of the Shires of Aberdeen and Banff, ii. 42.

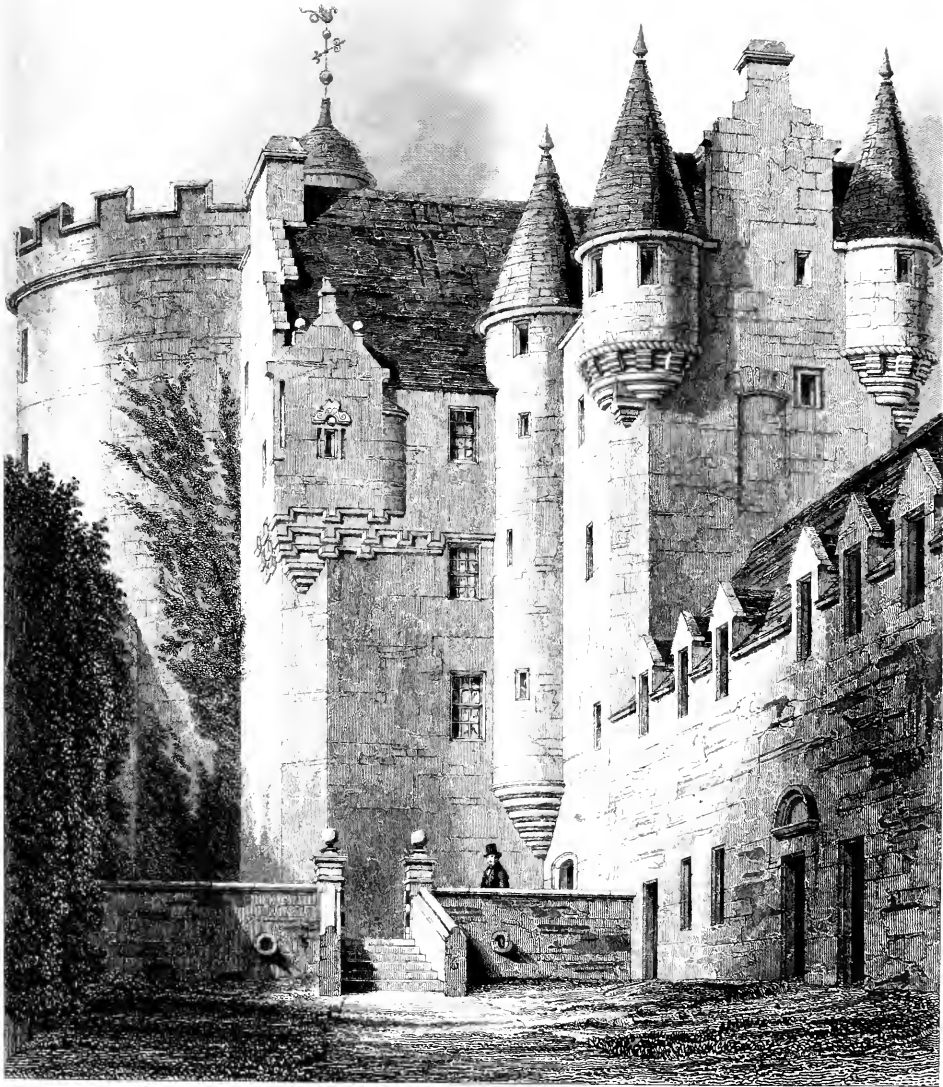
§ Keith's Catalogue, p. 91.

‖ Spalding's Troubles, i. 328.

¶ View of the Diocese of Aberdeen, printed for the Spalding Club, 636.

** Description of the East Coast of Scotland, 254.





CHURCH OF ST MONANCE.

THE south coast of Fife, bordering on the Firth of Forth, is dotted with curious brown rusty-looking villages, of a character quite distinct from those of any other part of Scotland, and perhaps of Europe. They are almost all corporations, of an early date in Scottish history, and some of them are royal burghs. They have stood nearly unchanged for centuries, as if the tide of improvement had swept away in some other direction; and thus they present in their uneven angular streets, their high roofs, and crowstepped gables, flanked by occasional turrets, a pretty accurate representation of the corporate towns of our ancestors. Some public edifices, civil and ecclesiastical, raise their heads conspicuously above these little knots of buildings; and the most remarkable of all these is the gray chapel of St Monance, with its steep-roofed chancel, its transept, and its stumpy square tower, surmounted by a petty octagonal steeple. A deserted path, by the edge of a small stream, which discharges itself into the sea from a ravine of no great depth, leads from the public road to the chapel. On entering it, one is struck, not only with the lofty effect of the ribbed roof, but with the general air of good keeping and architectural consistency, so uncommon in a Scottish village church. The limited accommodation required by the thin population of the parish, has, in some measure, protected the architecture from being overlaid by the modern adjuncts of comfort; while a square recess, with ogee-headed compartments for sedilia, and a lavatory niche, have been allowed to remain. There is, however, a certain freshness in the tone of the interior that imperfectly responds to the gray walls and roof: and it becomes evident, on examination, that the building had, at one time, been permitted to make considerable progress towards decay, and that many of the mouldings and other decorations are plaister restorations. There are no appearances to indicate that the edifice was ever more complete than it is at present, or that it ever possessed a nave.

HISTORICAL SKETCH.

In 1346, occurred the battle of Neville's Cross, near Sunderland, disastrous to the Scots by the slaughter of many of their nobility and the capture of their king, who, in a fatal moment of haughty triumph, resolved to carry his victorious troops into the powerful realm of England. When the wings of the Scottish army had been dispersed, the English archers pressed forward to the centre, where the king was surrounded by the flower of Scottish chivalry. An English Esquire, afterwards knighted for his services on that occasion, laid hands on the king. David struck the aggressor on the face, and with his gauntleted hand dashed out two of his teeth; but he had suffered two arrow wounds, and, exhausted beyond the ability of maintaining the conflict, he was taken prisoner. The chronicles and saintly legends tell, that one of the arrows still stuck in the wound, and defied the skill of the leeches of the day to remove it; nor was it ever extracted until the king, having made a pilgrimage to the shrine of St Monan, standing absorbed in the intensity of his devotions before the image of the saint, it leaped from the wound, as a piece of iron might be attracted by the force of a powerful magnet, and the monarch was instantly healed.* It is difficult to accommodate the

* Brev. Abred. Prop. Sanct. pro temp. Hiemali, fol. lix. Fordun, Scot. Chron. ii. 342. Extracta e Cronicis Scotiæ, 180 Major de Gestis, 244.

legend to the circumstances with which it is associated even by the chroniclers who relate it; for they have to state that David was immediately conveyed to the Tower of London, and did not return to Scotland until he was permitted to revisit his kingdom, by treaty, five years afterwards. It was in gratitude for his cure that the monarch is said to have replaced the humble chapel erected over the saint's resting-place, by the stately fane of which so fine a remnant still exists. Other miracles were performed in the same place. An insane matron of worshipful rank having been bound and left all night in the church, was found next morning restored to sanity. This species of miracle became, however, of so wide a repute in Scotland, especially in connexion with consecrated fountains, that it bequeathed some barbarous and cruel customs to later times. The identity of this St Monan is a matter of some critical dubiety. According to the Scottish legend, he was a follower of St Adrian, a Hungarian missionary whom the heathen Norsemen murdered on the isle of May in the Firth of Forth. The spot where the church stands was of old called Invery; and there, it is narrated, that St Monan spent the remainder of his days, and, dying a confessor, that his relics were inshrined.* The Irish ecclesiastical historians, however, state that the celebrated St Tigernach received his education in the Monastery of Rosnat, under the holy Abbot Monennus. "This Monennus," says Lanigan, "was undoubtedly the same person as Nennio, abbot and bishop of what is called the great monastery in Britain. 'Mo' is merely the prefix indicating affection."† This inquirer identifies Rosnat with Candida Casa, or Whithorn in Galloway; and a learned correspondent, noticing the confusion in hageology occasioned by the prefix "Mo," or "Ma," says, "I think there is little doubt that St Monan is no other than the famous St Ninian of Whithorn, who is called Nynias by Bede, and is identified by the Irish antiquaries with their Monennius." This theory is confirmed by the incidental circumstance that some of the chroniclers, in alluding to the miraculous cure of King David, and to the church which he built, call its patron St Ninian.

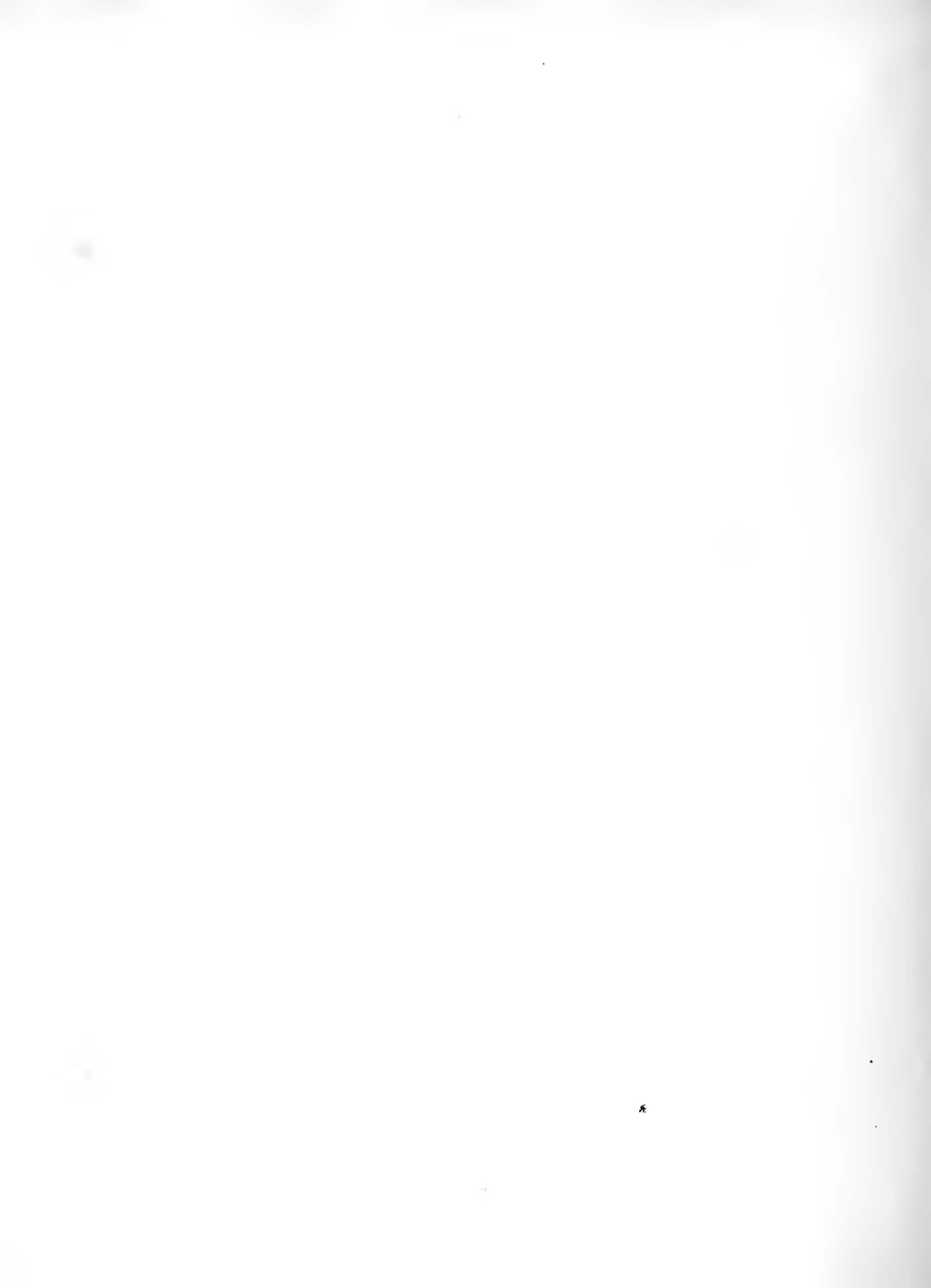
In the register of the great seal,‡ there occurs a charter of endowment of the chapel, by David II., in the fortieth year of his reign, equivalent to the year 1369. It may be questioned whether this is the charter of foundation, as it notices the chapel as having been already refounded by its granter, and it will be seen that the building must have then made considerable progress. The charter does not refer to any objects of peculiar gratitude to St Monan, but is in the usual terms —for the safety of the soul of the endower, his progenitors, and his successors.

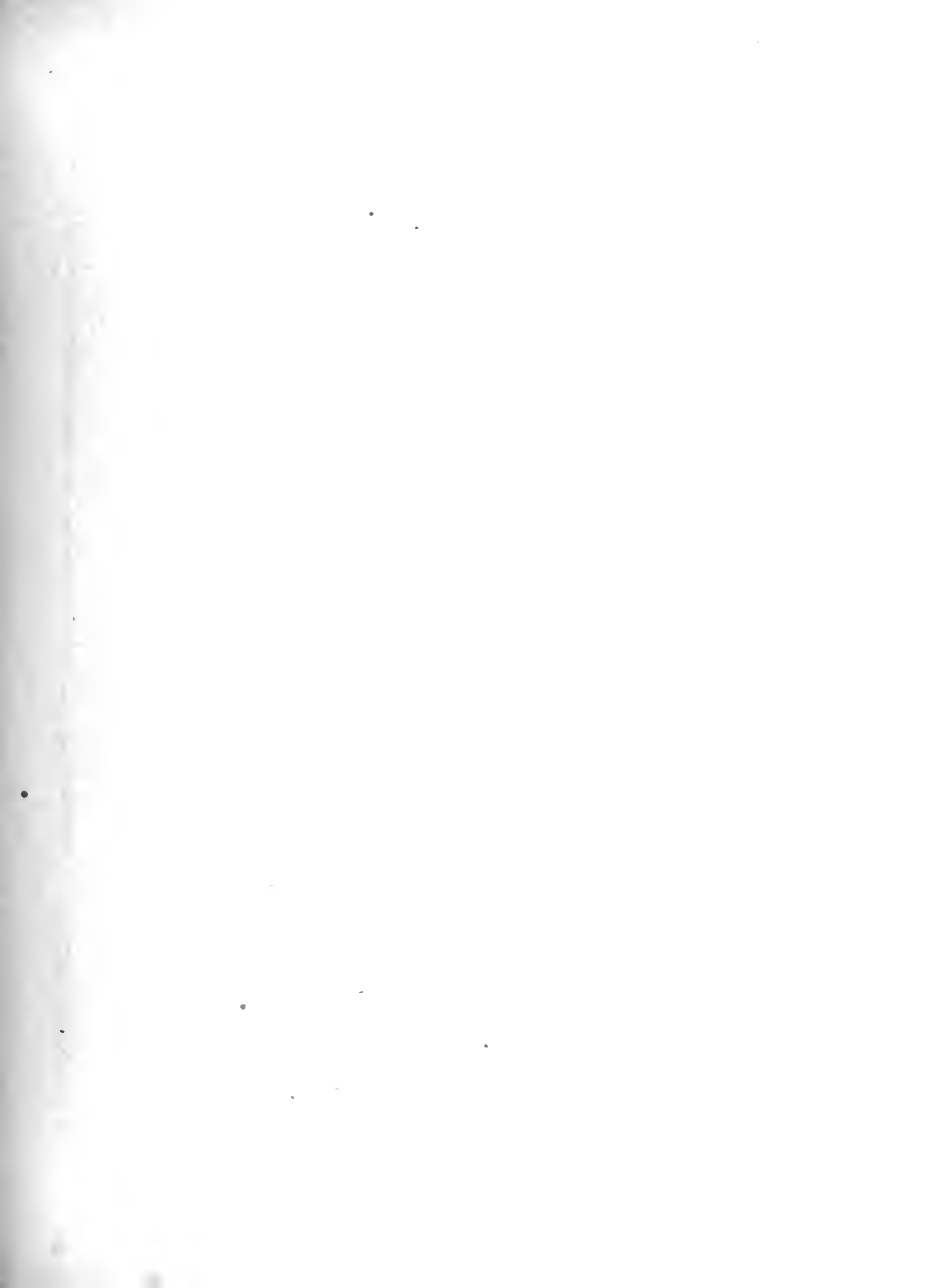
The Chamberlain's Rolls contain various entries, running from 1362 to 1370, of payments made to Sir William Dysschyntoun, Knyht, Sheriff of Fife, for the erection of the edifice; and in the year 1369, Adam the carpenter received £6, 13s. 4d. in part payment of his services and labour in the work.§ Spotiswood says, "This chapel, which was a large and stately building of hewn stone, in form of a cross, with a steeple in the centre, was given to the Black Friars by King James III., at the solicitation of Friar John Muir, vicar then of that order amongst us, and afterwards first provincial in Scotland." ||

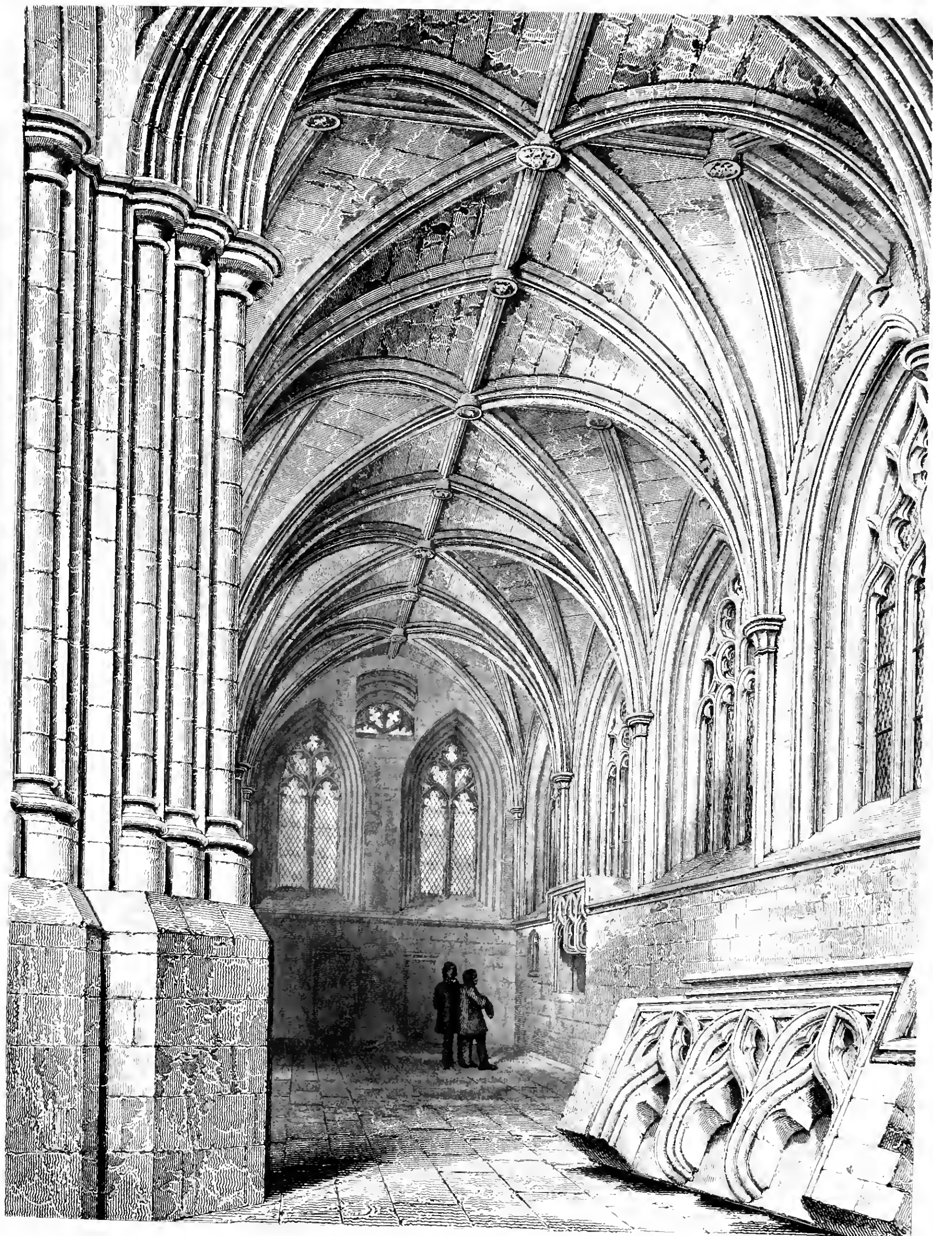
It does not appear to be known at what period this chapel came into use as the parish church. In 1772, an attempt was made to repair it, which was in a great measure defeated by disputes regarding the class of persons on whom the expense should fall. An effective repair, or, more properly speaking, restoration, was commenced in 1826, and, in the words of the incumbent, "After all the tedious forms connected with so great a work, we were, in June 1828, put into occupation of one of the most beautiful places of worship of which the country can boast." ¶

* Breviarium, *ut supra;* Wyntoun, i. 171-2. † Eccles. Hist., i. p. 437. ‡ P. 64.

§ Chamb. Rolls, i. 394, et seq. to 505. || Religious Houses, Russel's Edition, 445. ¶ New Stat. Account, Fifeshire, 357.







Drawn by R. W. Billings

MUCHALLS HOUSE, KINCARDINESHIRE.

THIS quaint and interesting building is sufficiently accessible, in the literal sense of the term, since it is close to a station of the Aberdeen Railway, named after it; but there is scarcely a spot in Scotland more hopelessly secluded from the usual attractive lines followed by tourists. It is said that a Canadian, on the top of a coach passing along the road from Stonehaven to Aberdeen, was eloquent in his praises of the country as a "magnificent clearing," in allusion to its utter bareness of tree or bush. Like the Farroe and some of the Shetland Isles, it is a broad heathy table-land, raised on a mass of granite which descends in abrupt precipices to the sea. On crossing a low hill or bank on this level track, one expects to find the bare heath, or the fields of which Dr Johnson said the hedges were made of stone, repeated to the boundary line of the horizon, and it is thus, with agreeable surprise, that the eye rests on the grey old mansion of Muchalls, surrounded by its rook-tenanted ancestral trees. The surrounding bleakness gives this small patch a solitude like that of an island in the ocean. The place has a melancholy half-decayed air, as if it were merely tolerated, not kept up. The trees, left to their fate, are many of them hoary in decay, and the outer walls are crumbling into dust. The house itself, with its grey stone slabbed roof, has neither been modernised nor permitted to fall to ruin; but, what is so rarely met with, stands a complete primitive mansion of the seventeenth century, with nothing making it different from what it originally was, save age. It is not very strongly fortified, though a low courtyard wall supports a row of formidable-looking turret bartisans, intended more for decoration than defence. On entering the gateway, as it is represented in the accompanying plate, and turning to the left, there is seen on a slab inserted in the low wall, the inscription of which the engraving contains a fac-simile. The abbreviations are whimsical and peculiar, three letters being merged into one. The tablet tells distinctly the history of the edifice, and shows that it was built by that family of Burnet, of whom the larger and stronger fortalice of Crathes, described in this work, was the principal seat. That Sir Thomas commenced his operations before 1624 is shown by this date accompanying his cipher over the chimneypiece of one of the apartments, accompanied by the motto—"*Alterius non sit quis utile potest.*" The large hall—unfurnished, but in excellent preservation—and another smaller room, have ceilings ornamented with that delicate white pargetted plaster-work found in so many Scottish buildings—such as Moray House, Winton, Craigievar, Pinkie, and Glammis. It is evidently of foreign workmanship, for it is worthy of notice that the decorations never bear a national character. The Roman Emperors, the classical heroes of antiquity, or the chief characters of Scripture, are the unfailing persons represented in the medallion portraits, which are so pleasing a feature in this style of work. We never find any of the popular heroes of Scotland, such as Wallace, John Knox, or any of the Scottish monarchs. Along with this species of work, full-length figures in high relief, or entirely detached, with other decorations on a larger and bolder scale than the rest, generally surround the chimney. Thus, on either side of the fireplace of the great hall at Muchalls, are two large Egyptian-looking figures with their arms crossed, and a fixed, solemn, mystic cast of countenance, which would seem more suitable for the shrine of some unhallowed devotion than the cheerful hearth.

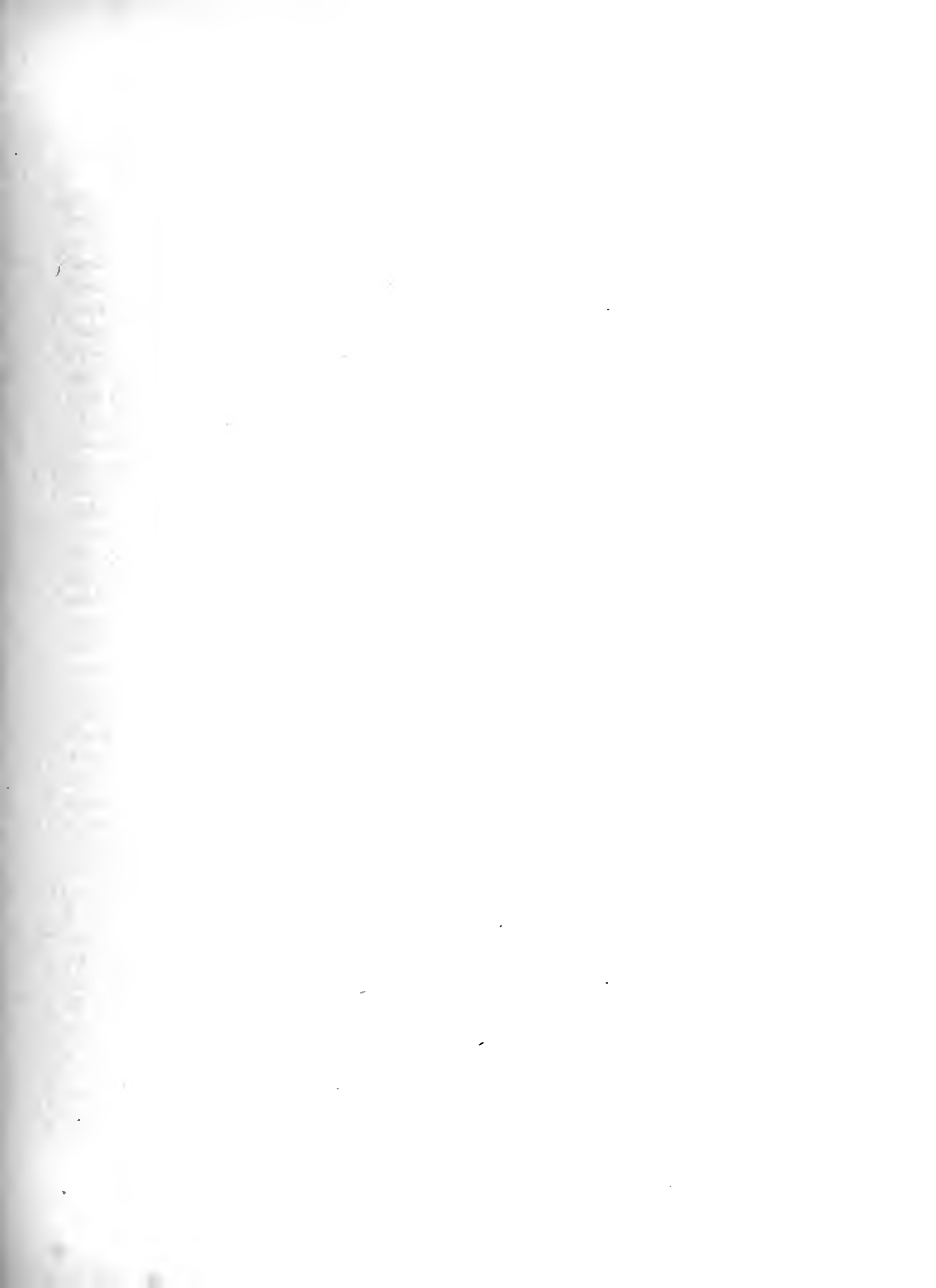
The land of Muchalls was part of the barony of Cowie, conferred by King Robert the Bruce

on his Chamberlain, Sir Alexander Fraser. In the fifteenth century it became a possession of the Hays of Errol, and subsequently was acquired by the family of Burnet of Leys.

The fate of this pleasant mansion appears to have been in general serene and peaceful. No trace is to be found of it in the history of the conflicts of the seventeenth century—a circumstance which it is desirable to mention, as another Muchalls, not far distant, commemorated in this work by its later name of Castle Fraser, was, as a place of resort for the Covenanting party, the scene of many stirring events. In its other associations, the place is not without interest. The Alexander Burnet who commenced the edifice was the eleventh of the family of Burnet, or Burnard, commemorated in Douglas's Baronage of Scotland. The Sir Thomas who finished the work was made a baronet of Nova Scotia in the year before its completion (1626), receiving a patent *terrarum baroniæ et regalitatis de Leys Burnet in Nova Scotia in America ;* so that, had not the American territory been for a time lost to the British crown, the Scottish baron there would have held his lands by the same peculiar feudal usage as his estate in Kincardineshire, just as the French barons held, and still hold, American lands under the Coutume de Paris. A younger son of Alexander Burnet, and a brother of Sir Thomas, was Robert Burnet, who was bred to the bar, and became a judge, with the title of Lord Crimond. He was the father of Bishop Burnet, and it is not uninteresting to trace out, in this connection, genealogical reasons for some of the Bishop's predilections. Episcopalian by education and office, he was remarkable for his Presbyterian leanings. His mother was a sister of Johnston of Warriston, the great Covenanting leader. It appears that the judge had a sister married to "Mr Andrew Cant of Glendy,"* apparently the great northern clerical chief of the Covenanting party. The Laird of Muchalls belonged to the same party; and, though we have no warlike memorials of his house, it appears that a document of some importance in the ecclesiastical department of the great conflict was drawn up within its walls. When Henderson, Dickson, and Cant went on a mission from the Covenanting body to Aberdeen, they were met with certain queries by the "Aberdeen Doctors," as they were called, which created a controversy of great celebrity in its day, and still interesting. A Cavalier historian states that, in dealing with the answers to these queries,—"Besydes shortnesse of tyme to answer, the Doctors beganne to lay hold upon the answers, (though the answers themselves were but declinators of categoric answers,) and had gott so much advantauge upon them as to starte furder doubtes and scruples wherewith in ther replyes they beganne to presse them. The three Covenanter ministers had now a wolfe by the eares. To be qwyett was to give up the cause; to engage furder, the event was now growing mor doubtfull than ever; but ther was a necessitaye to saye somewhat. Therfor they tacke the print replyes with them, and the next weeke, being the ende of July, having tackne ther journey towards the south againe, the two ministers, Mr Alexander Hendersone and Mr David Dicksone, who wer thought to have the learning, macke a stande for some dayes at the Castell of Muchalls in Mearnes, the dwelling-house is Sir Thomas Burnett of Lyes, some eight myles upon the roade southwards from Aberdeen. And in that convenyencie (he being one who was acqwally zealouse towards the puritye of the reformed relligion and the advauncement of the Covenant at that tyme) they tooke some dayes leisour for to draw up an ansuer to the Doctors' of Aberdeen's replyes." †

* Douglas's Baronage, p. 42.

† Gordon's Hist. of Scots Affairs, i. 88.



THIS·WORK·BEGVN·ON·THE
EAST & NORTH·BE·AR·BVRNE·OF·LEYIS
1619·ENDED·BE·SR·THOMAS·BVRNET·OF
LEYIS·HIS·SONNE·1627·

NEW ABBEY, OR SWEET HEART, IN KIRKCUDBRIGHT.

A SMILE has sometimes been excited by the pleasant sophistry of an ecclesiastical historian, who has professed in some measure to palliate the dismantling of the churches and religious houses at the Reformation, by the remark, that ruins are more picturesque than complete buildings. If ever it were permitted to apply so questionable a theory of taste, it would be in the present instance, where accident has brought out, from the partial demolition of the pile, a combination of a very peculiar and pleasing character, from which ornamental architects might possibly derive a hint. While the tower is pretty complete, the roofs of all departments of the cross are gone, and the walls themselves so broken down, in the neighbourhood of the crossing, that the outline of the tower comes out distinct, with no other support than the crossed arches. Its outline is thus seen from various directions. It has a peculiarly light airy effect, and at a distance appears as if it were an architectural effort of peculiar originality, instead of being an accidental effect produced by the destructive hand of time. However it may be with the lover of the picturesque, the archæologist will scarcely consider this airy outline a compensation for the injuries that have occurred to so very fine a specimen of the ecclesiastical architecture of Scotland, just before it diverged from that of the south. The predominating forms have here all the graceful solemn dignity of the early English style in its best day, and the second pointed or decorated style has just come in to give richness and variety to the tracery of the windows. Some features—such as the depression of the upper window of the transept—are instances of the independent eccentricity of some of the Gothic artists. The abbey stands amid the pleasant scenery around the great hill of Criffel, near where, a few miles below Dumfries, the Nith pours into the Solway Firth. It is thus nearly opposite to Caerlaveroc Castle.

This abbey belonged to the Cistertian order, and was founded by Devorgilla, daughter of Allan, Lord of Galloway, and wife of John Baliol. The date of erection twice assigned to it by Fordun is 1275.* This chronicler gives it the vernacular name of New Abbey. It was afterwards called the abbey of the *Duz Quer*, *Douce Cœur*, *Dulce Cor*, or Sweet Heart. The circumstance from which it derived this name is mentioned by Wyntoun. When John Baliol died in 1269, his wife had his heart embalmed.

> "That ilke hart than, as men sayd,
> Scho bawmyd, and gert it be layd
> In-til a cophyn of evore,
> That scho gert be made thare-for,
> Annamalyd and perfytly dycht,
> Lokyt, and bwndyn wyth sylver brycht;
> And alwayis quhen scho yhed til mete,
> That cophyne scho gert by hir sett;
> And till hyr Lord, as in presens,
> Ay to that scho dyd reverens." †

As death approached, she directed the relic which had thus been her silent daily companion in life to be laid on her bosom when she was buried in the abbey she had founded. It is from this

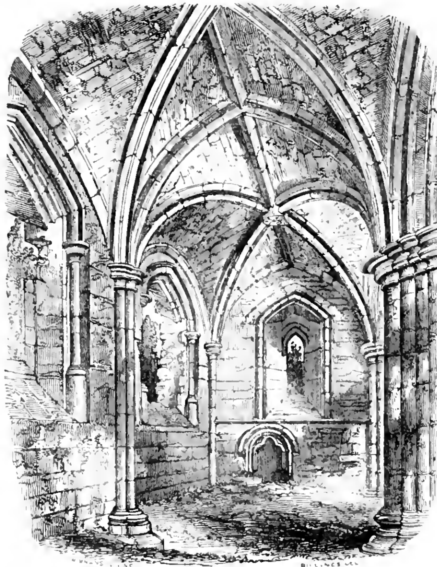
* Scotichronicon, i. 474; ii. 124. † Cronykil, b. viii. ch. 8.

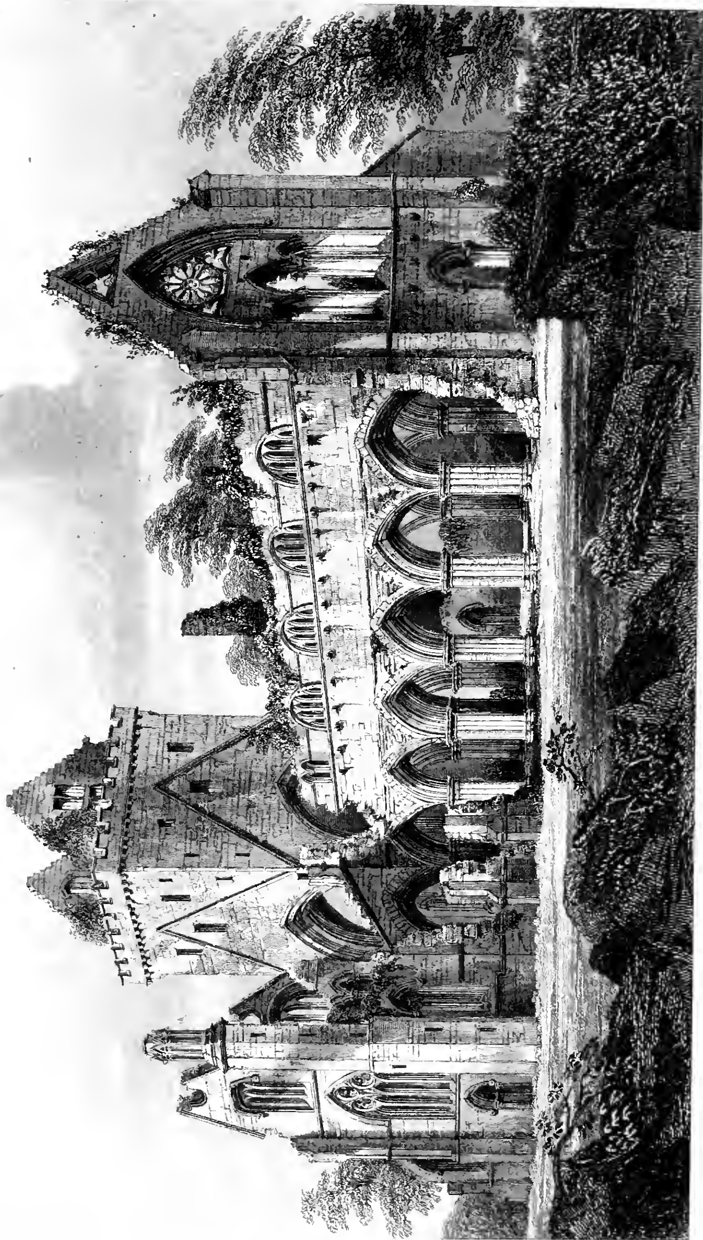
pleasing history of untiring affection that the secluded ruin on the Nith has retained for nearly five hundred years its pretty and romantic name.

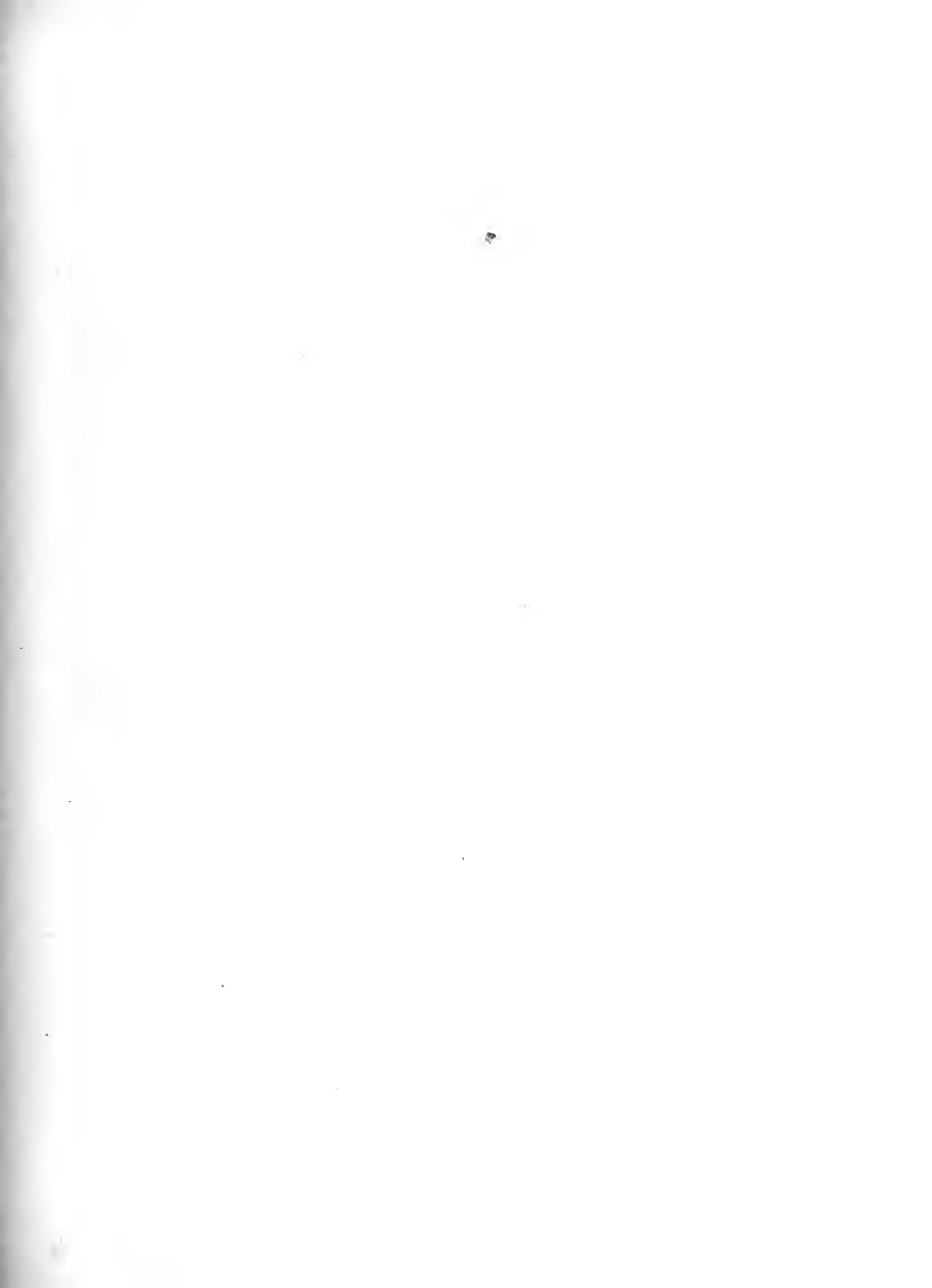
The abbey was endowed from time to time with many temporalities of benefices and rich domains. Its annals are peaceful and uneventful, for it was neither renowned in connection with the violent history of the times, nor for the eminence of the men who presided over it. The Abbot appears to have had occasionally a seat in Parliament.* As the stormy times of the Reformation approached, in 1548, the community sought the protection of a powerful layman, by constituting Lord Maxwell heritable bailie of their lordship. It nevertheless came under the act of annexation in 1587, and was made over as a temporal lordship to Sir Robert Spottiswood.† It was one of the impropriations which Charles I. managed to get back from the grasp of the private holders, and it was made a source of revenue for his new bishopric of Edinburgh. Grose states that the chief dilapidations of this beautiful edifice were caused by its use as a quarry, and that it was only by a combination among some spirited persons in the neighbourhood, who raised a subscription for the purpose, that the existing remains were rescued from the destroyer.

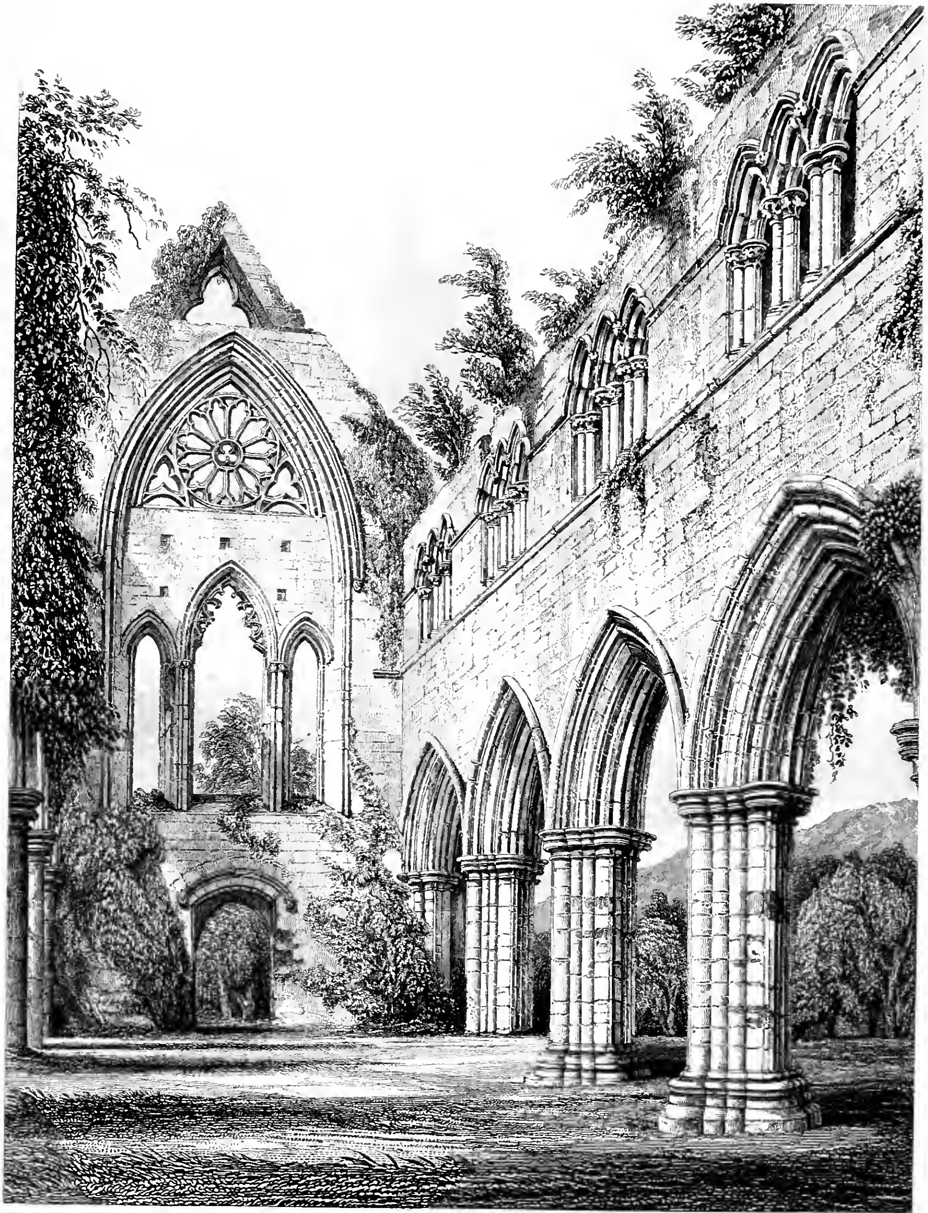
* Grose's Antiquities, 180. Chalmers' Caledonia, iii. 306.

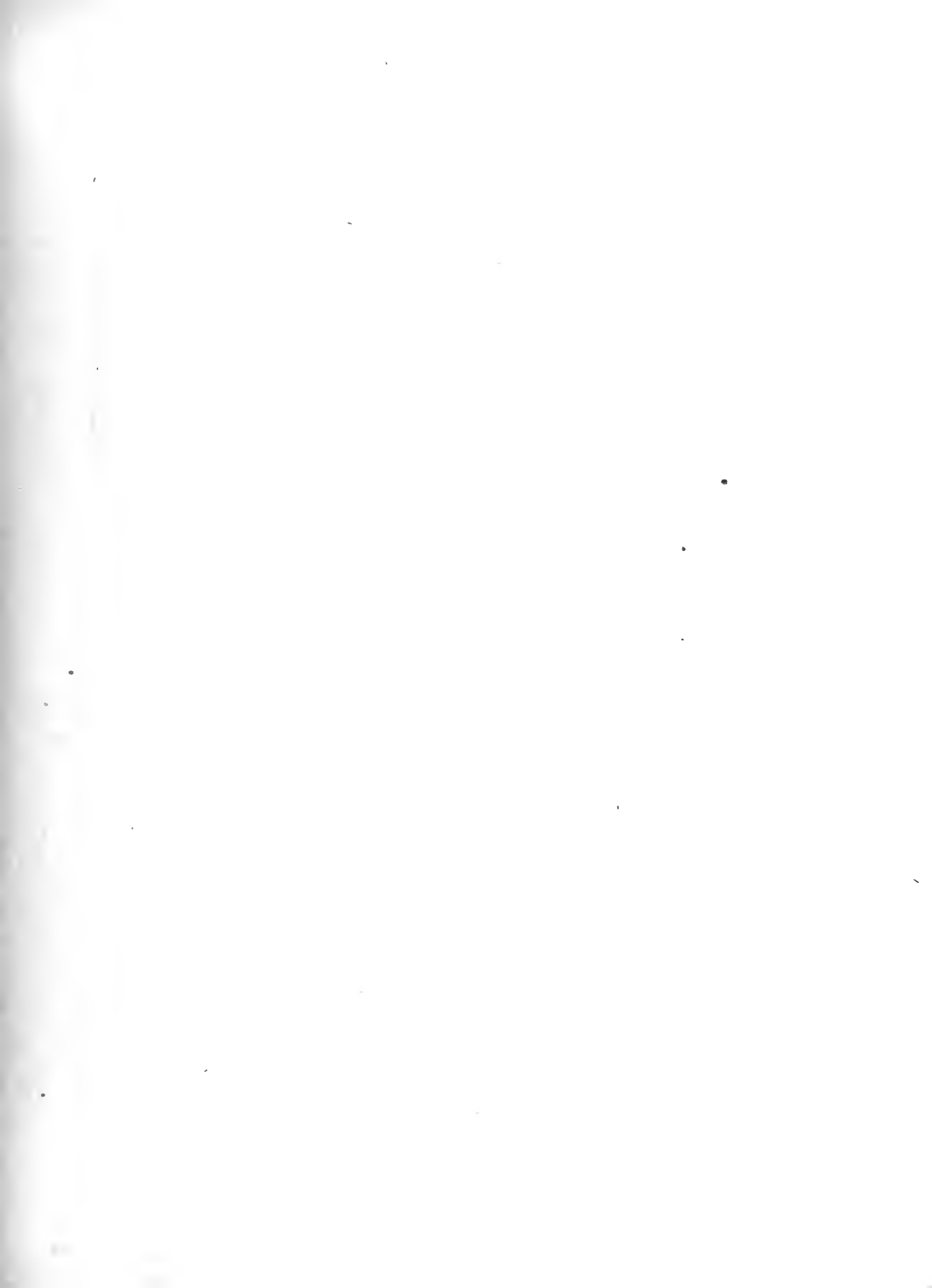
† Ibid. Hutton's MS. Collections

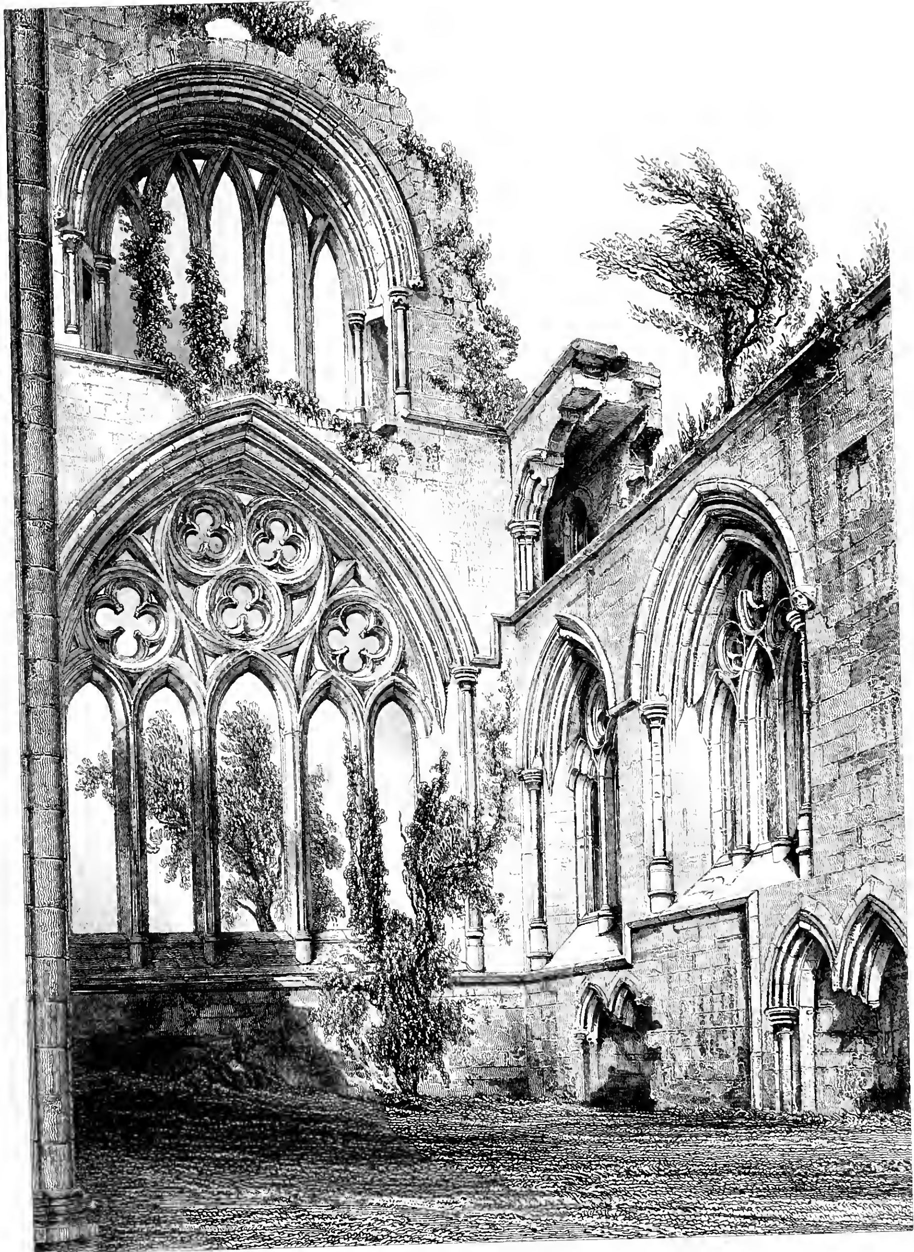












NEWARK CASTLE ON THE CLYDE.

THE many thousands of summer travellers along the Firth of Clyde, whether by steam-boat or railway, can scarcely forget a massive brown edifice, decayed but not ruined, rising with its square tower and rich cluster of cones and chimneys, in singular contrast to the spruce newness of Greenock, Port-Glasgow, and the villas of the Glasgow merchants studded here and there along the sloping banks of the majestic estuary. This old building is close to the edge of the water, and is almost touched by the Glasgow and Greenock Railway. It is of two ages of architecture. First, we have the old characteristic square tower of the pristine Scottish mansion. But in the present instance it has evidently been altered at the time when the rest of the building was raised, for the original loopholes appear to have given way to one or two of the large moulded and canopied window-cases of the days of Inigo Jones. Instead of terminating in the usual manner, in a battlement, with a narrow crow-stepped roof rising within it, a wall has been raised flush with the edge of the parapet, pierced with ornamented windows of the class already alluded to. The peculiarities of this tower bear a very close resemblance to those of Preston in East Lothian. The more modern portions of the building are a fine development of the French style of architecture, so prevalent in Scotland in the seventeenth century; and the windows are larger and more richly adorned than they are generally found to be in the country mansions of the period, reminding one of Wyntoun House, Heriot's Hospital, and some portions of Linlithgow Palace. The long steep roofs, the crow-steps, and the tall chimneys, harmonise with the many turrets, in presenting, especially towards the river, the preponderance of perpendicular lines which gives these old French mansions their peculiar character.

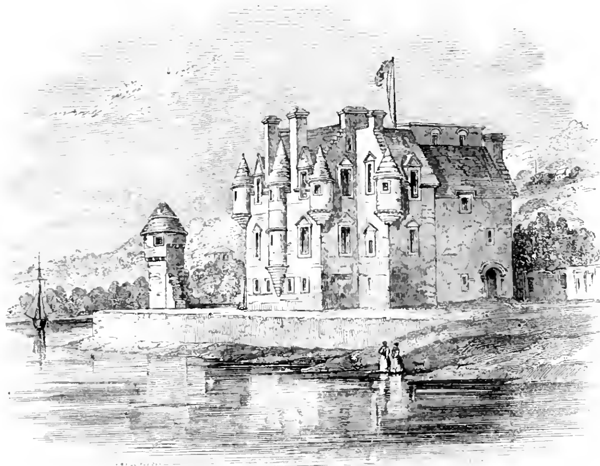
The barony of Newark was one of the ancient possessions of the Denziltons, or Dennistouns, then a widely-spread and prosperous family in Renfrewshire. About the commencement of the fifteenth century, an heiress of that name transferred it by marriage to the family of Maxwell, then rising to eminence and acquiring many estates in the west beyond the boundaries of their original territories in Galloway.* We hear of the laird of Newark in the wild feuds of the Maxwells, Cunninghames, Montgomeries, and Johnstones. Montgomery of Skelmorlie having been a participator in the slaughter of Maxwell of Stanley, Patric Maxwell of Newark retaliated by killing the author of the deed and his son, both in one day. This tragedy occurred in 1583. In that age of violence the law sometimes made up for its inability to strike the criminal in the pride and power of successful violence, by remembering his misdeeds when many years had passed over them, and the times became propitious for punishment. Thus, in 1611, Maxwell was brought to trial, "dilated of art and part of the slaughter of umquhile Robert Montgomery of Skelmourlie, and William Montgomerie, appearand of Skelmourlie." † By warrant of the privy council, the charge was deserted, on the accused finding security to appear before that body, and the case does not make its appearance again in the criminal records. In 1593, he joined his clan in a bloody contest with the Johnstones at Lockerby. This battle, conducted on a scale resembling that of a civil war, arose out of the ordinary

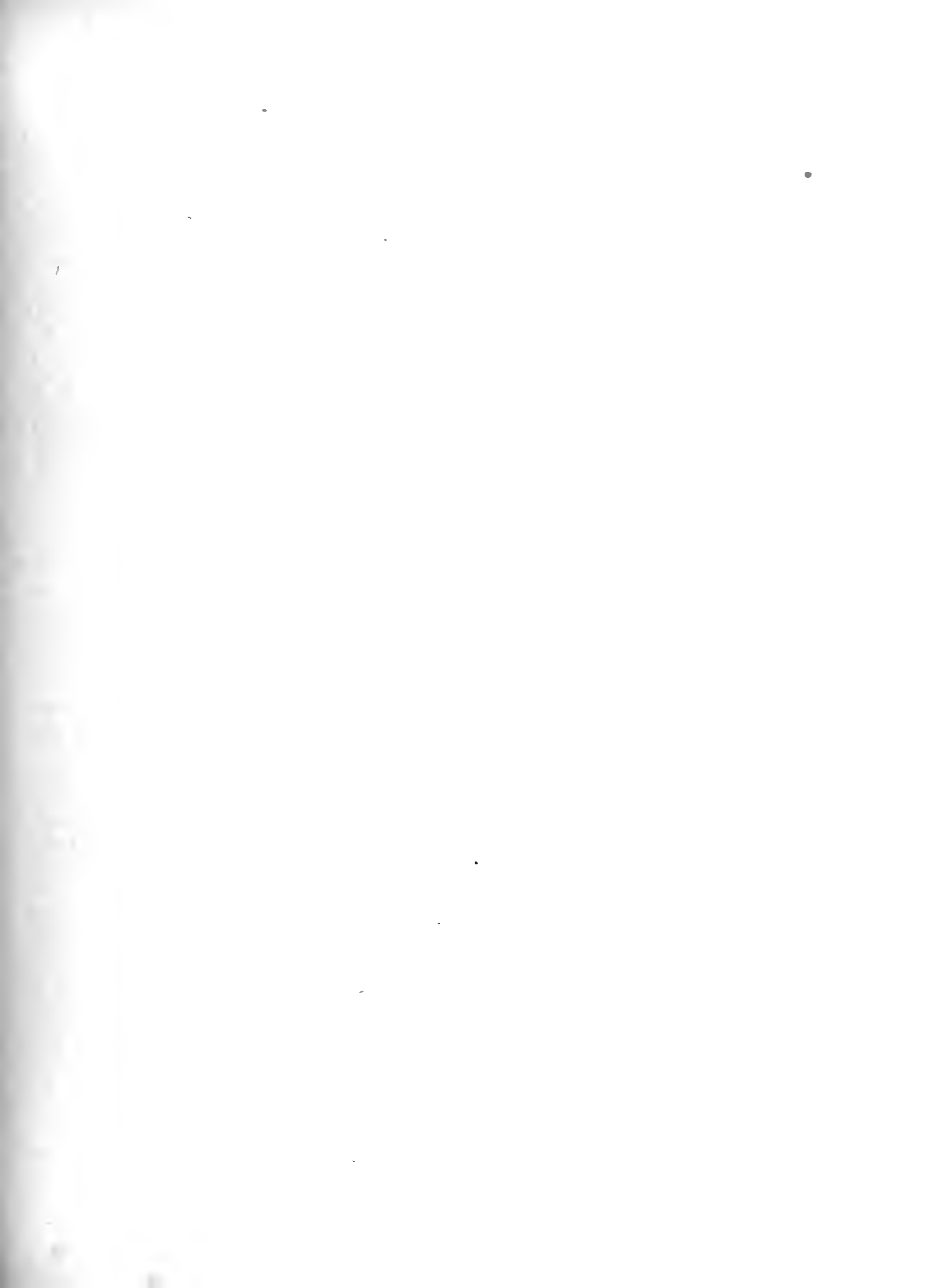
* Ramsay's Historical and Descriptive Notices of Renfrewshire, 140.

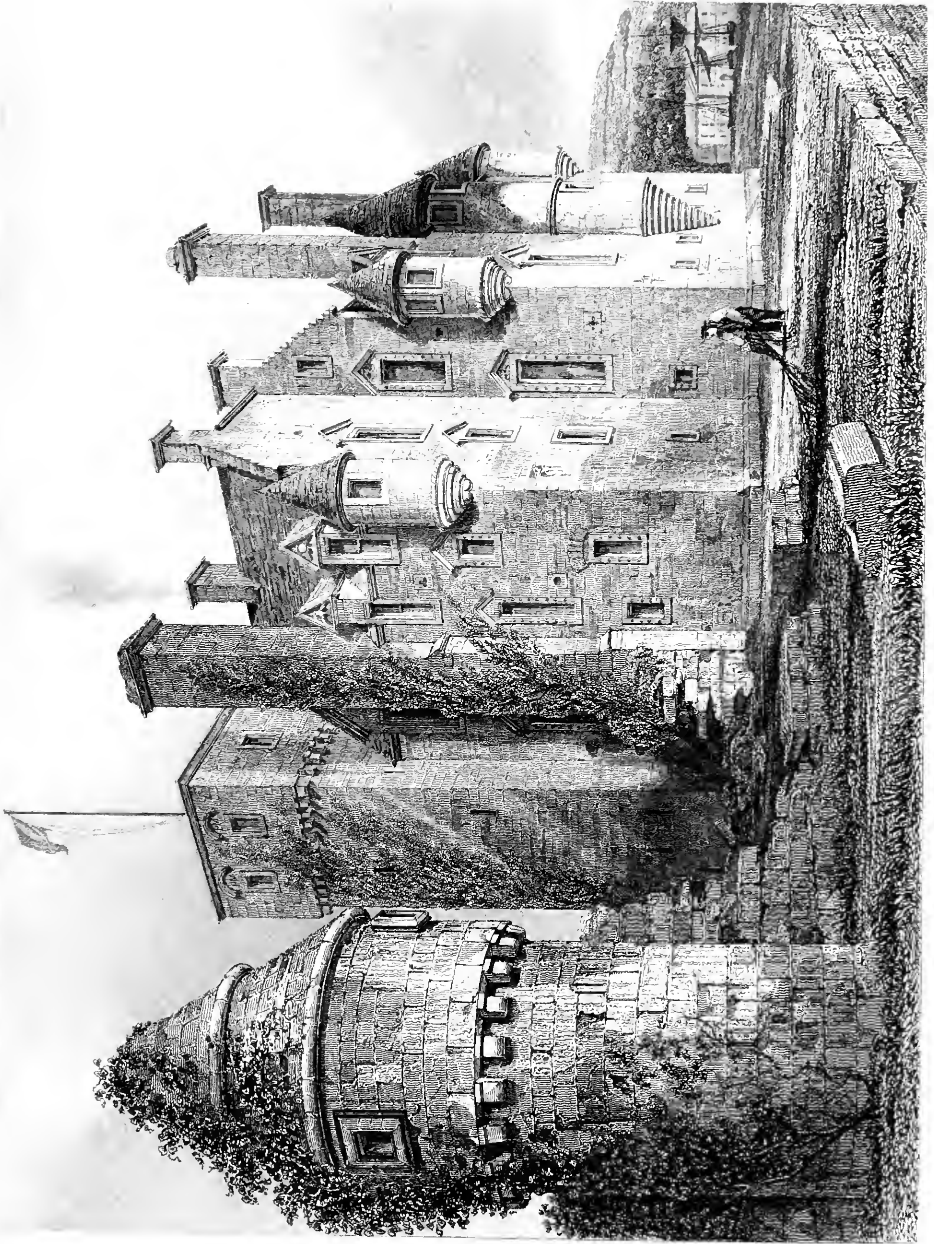
† Pitcairn's Criminal Trials, iii. 122.

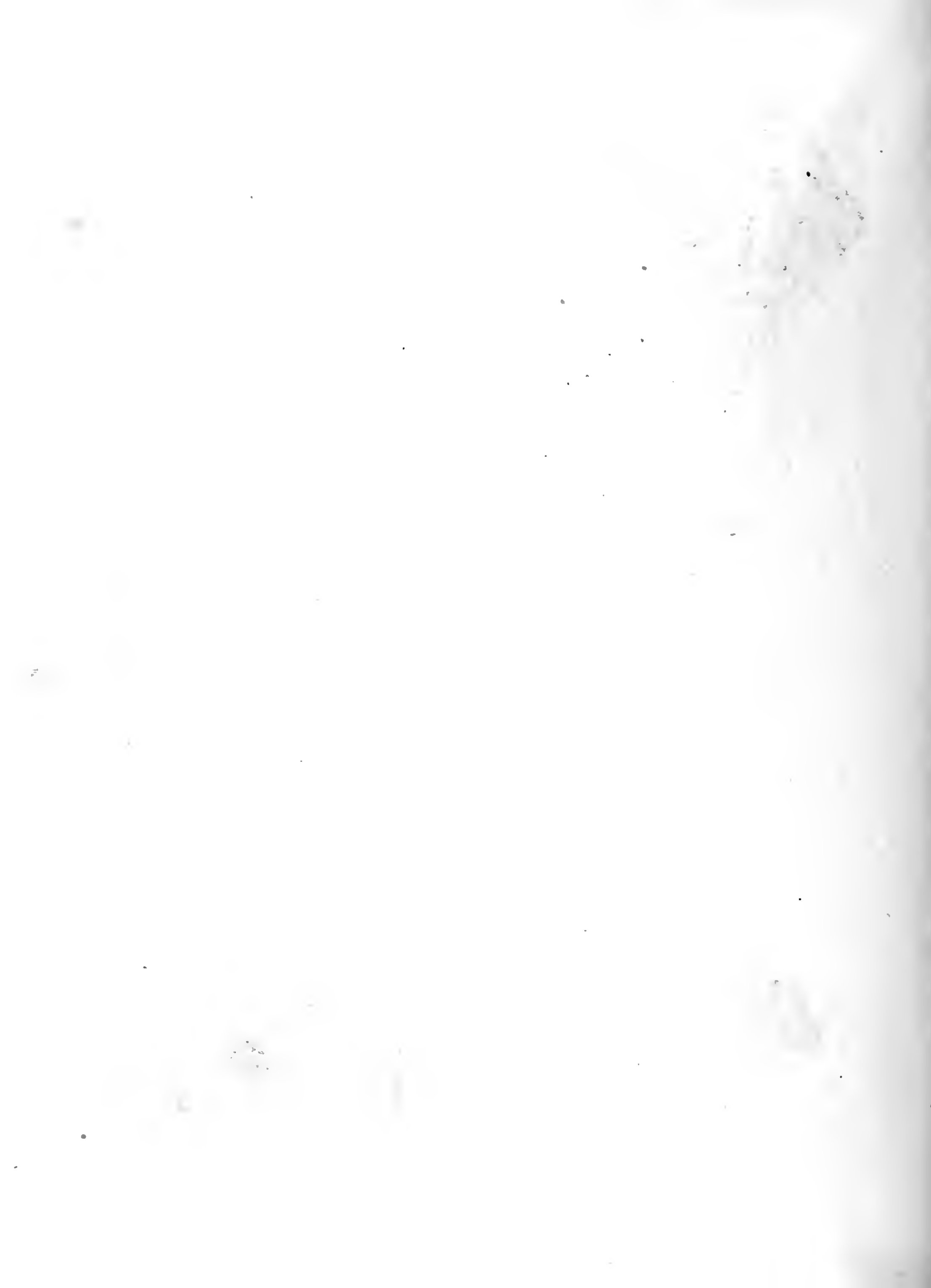
source of border feuds—a foray by the Johnstones, in which nine of their men were caught and hanged. To avenge this fatal termination of their predatory efforts, they held a general gathering, and ravaged Nithesdale. The opposite party attempted to retaliate, but were defeated; and as both proceeded from outrage to outrage, old recollections of rankling revenge revived, and fresh bodies joined each opposing banner. At Lochmaben, the Maxwells, finding their opponents too numerous, had taken refuge in the parish church. The Johnstones, who had with them the Scotts of Buccleugh, and other families of the border, surrounded the church, set it on fire, and compelled the refugees to die quietly in the blazing ruins, or seek death from their adversaries' weapons without. It was under the impulse created by this act of barbarous vengeance that the adherents of the Maxwells gathered to the number of two thousand men, and fought the battle of Lockerby, where they were again doomed to be defeated. Patrick, the laird of Newark, who partook in these acts of violence, is supposed to have afterwards built a considerable portion of the castle, as his initials, P. M., appear over the windows.

This castle ceased to belong to the Maxwells at the commencement of the eighteenth century; and, after having had various owners, it became lately the property of Lady Shaw Stewart.









NOLTLAND CASTLE, WESTRAY.

This massive example of castellated architecture is not even mentioned in the various guide-books to Scotland; and its locality is indeed seldom visited. Those in search of our northern antiquities need not proceed further than the subject of our plate, for it represents the most northerly building in Britain of architectural interest, and certainly it has its own peculiar features. In its plan, Noltland Castle is remarkable; and here we must refer to our view for explanation. The central portion is an oblong parallelogram, and its lower story, (strongly vaulted with one continuous semicircular arch), was devoted to the Great Hall and Kitchen. To two opposing angles of this main figure other buildings are attached. That on the left contains the great staircase, and the mass to the right appears to consist of dungeons below, and the private apartments of the Baron above.

Detached walls, and the arched gateway delineated, are the remains of additional edifices forming a court-yard; but these do not belong to the original fortress. This fact is evident from their inclosing the external ranges of embrasures or *port-holes,* if we may so call them. These are plentiful upon the portions of the Castle represented, but the opposite side is so redundant of them, tier above tier, that we can compare it to nothing but the "rows of teeth," in a man of war's battery, and the general hulky appearance, almost justifies us in attributing the design to a sailor architect. Whoever he was, tradition reports his remains to be immured within the walls of the staircase, and a huge stone on the exterior is pointed out as his coffin lid.

Massive construction in the basement is however well relieved by the fanciful design of the upper floors. Here are windows comparatively large, richly ornamented with mouldings, and the continuation of a string-course around the windows as labels is peculiarly effective. Nor must we omit calling attention to the ornamental turns of this string-course at the angles of the building. Much irregularity exists in the masonry, for sometimes the layers of rough stone work are alternately massive or very thin. In nearly all of the first class the effect is peculiar from the angular direction of the joints which should be vertical. This has doubtless arisen from the rhomboidal form of the beds in the stone quarry.

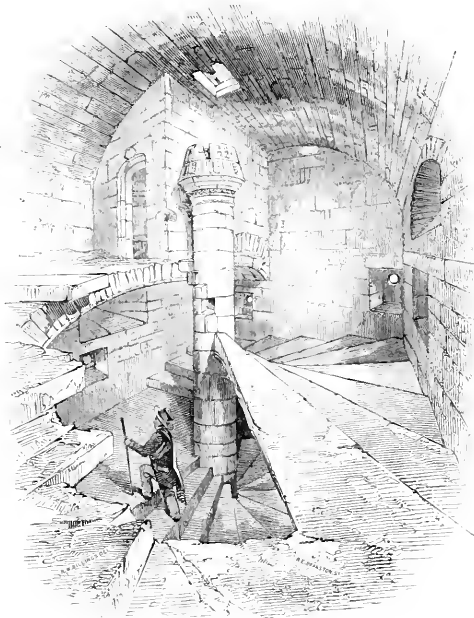
Of the principal staircase, our woodcut almost supplies description, but a few words may be excused. A good notion of its dimensions may be formed from the fact of the central column or newell being nearly one yard in diameter. The destruction of its pyramidal terminal is much to be regretted, for this staircase is perfectly unique, especially the guard-room at its summit; here, supposing an enemy to have gained possession of the stairs, and about entering the rooms in fancied safety, he would have to encounter the aim of hidden foes, whose fire would be directed from the shot-hole behind the central column.

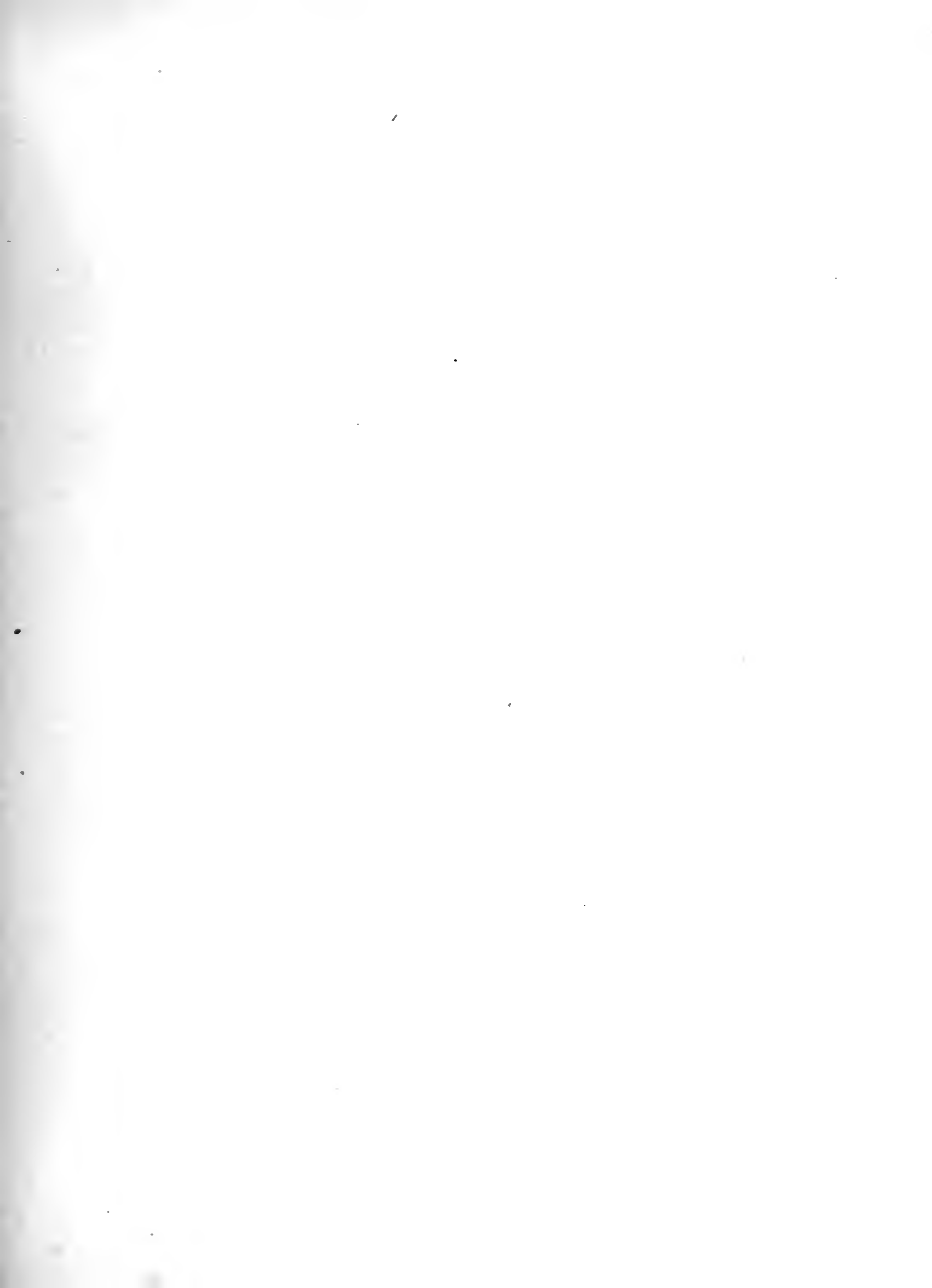
Noltland Castle was begun by Thomas de Tulloch, Bishop of Orkney, and Governor of these islands under Eric of Denmark, 1422-48, and the initials T.T., with the kneeling figure of a Bishop, ornament the capital of the pillar supporting the great staircase; but it is not impossible that it owes some of its architectural beauty to Bishop Edward Stewart, who had some difficulty in getting it out of the hands of the lawless tacksman, Sir William Sinclair of Warsitter. It is described by a traveller in 1529 as "Arx excellentissima sed nondum completa"—the alterations of Stewart being left unfinished at his death. By the shrewd timeserver, Adam Bishop of Orkney (Bothwell), it was conveyed to his brother-in-law, Gilbert Balfour of Westray, Master of Queen Mary's Household, Captain of Kirkwall Castle, 1560. This gentleman, a younger son of Andrew Balfour of Munguhany, in Fifeshire, stood high in his Mistress's favour, and tradition affirms that he had her orders to prepare Noltland Castle as a place of refuge for

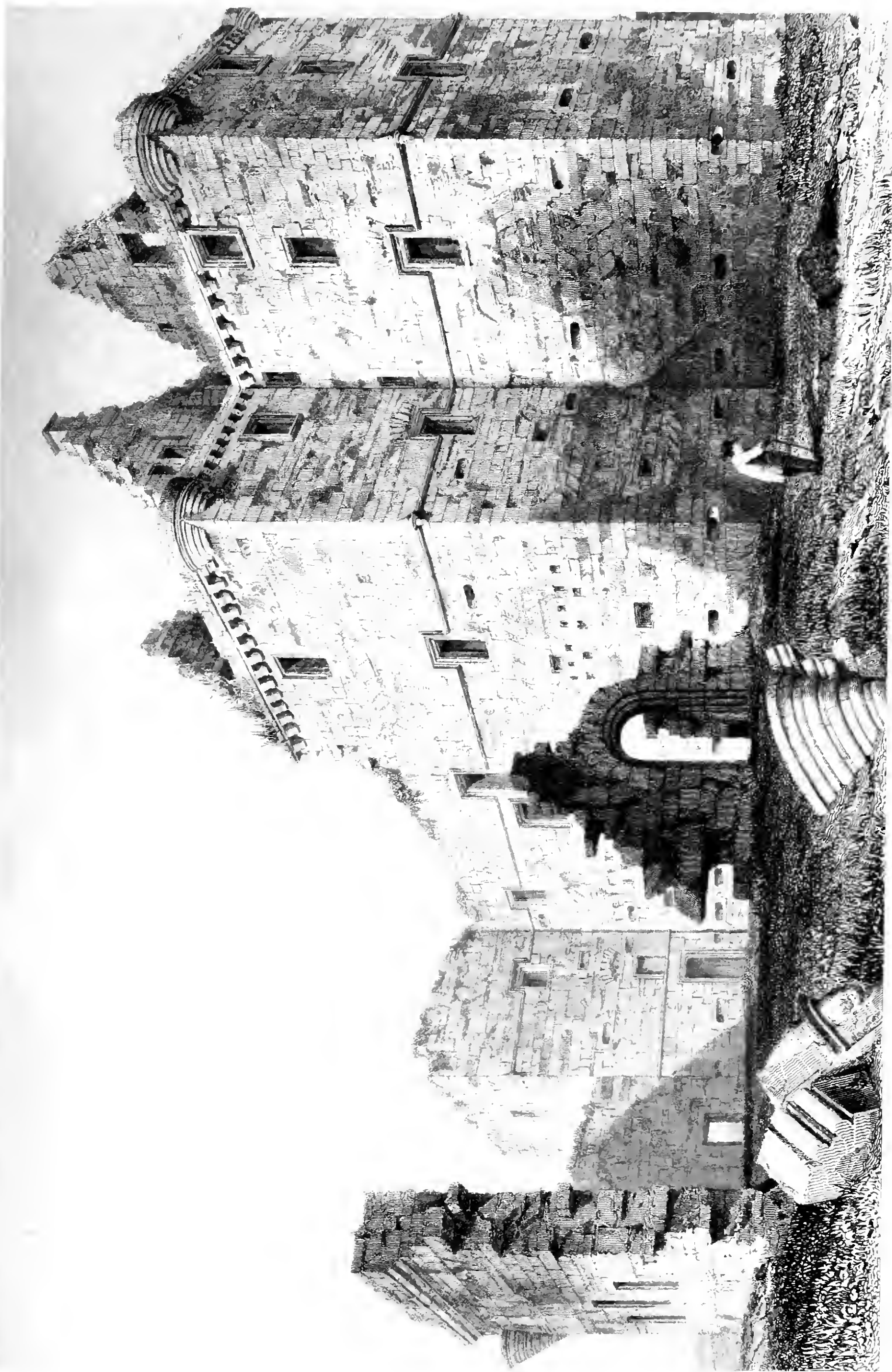
herself and the Duke of Orkney. The loyalty of Balfour to his unfortunate Mistress sacrificed his estate in her support 1571; but to her atrocious husband he refused admittance to Kirkwall Castle. Gilbert Balfour died in the service of Eric XIV. of Sweden, and on the death of Archibald his son without issue, his restored estates devolved on his cousin-german Sir Michael Balfour, who held Noltland during some time against Patrick Earl of Orkney. This siege, and the subsequent imprisonment of Sir Michael and his family in Kirkwall Castle, form one of the long list of crimes and treasons of the tyrannical Earl. Noltland afforded protection to the officers of Montrose, after his defeat at Kirbuster, and for this and similar acts of hostility to Cromwell's government, Patrick Balfour suffered, being fined and obliged to fly to Holland. The same persecution, for a similar cause, overtook William Balfour of Trenabie, who, after many hairbreadth escapes and long concealment in caves in the neighbouring cliffs of Noup and Rapness, found refuge in Holland (1745-6.) On this occasion the Hanoverian troops committed many excesses, burning the houses and maltreating the families of the disaffected—and though the walls resisted the fire, Noltland has since remained a roofless ruin.

It is the property of David Balfour* of Trenabie, the twenty-sixth representative of Siward filz Osulf filz Siward, " cui dat Edgar Rex Scotorum vallem de Or (Balfour in Fiteshire) pro capite Ottari Dani"—and the otter head has since remained the cognizance of the family. If room permitted a volume might be filled with the legends and traditions of the Castle and its owners; but such tales find no harmony in a world of railroads and an atmosphere of steam.

* It would be ungenerous to close this account without expressing an acknowledgment to this gentleman for his kindness in supplying the historical facts here incorporated. R.W.B.







THE ABBEY OF PAISLEY.

PAISLEY is a purely manufacturing town, on the banks of a tributary of the Clyde, called "The White Cart"—a name which does not naturally present itself to the visitor, who observes its inky waters, as an appropriate designation. The main portion of the town is of very recent construction. It has, in fact, been generally appealed to as the most rapid specimen of manufacturing growth in Scotland, the population having increased with unprecedented rapidity. It has thus seldom acquired distinction as a place likely to afford attractions to sight-seers, and its inns have been far more frequently visited by the commercial traveller than by the tourist or the antiquary. There are few public buildings of any note. All the edifices, public or domestic, have a raw, modern, unadorned appearance; while the black smoke by which they are coated deprives them of the cheerfulness of neat, clean, modern streets. The Abbey Church itself, the object of this notice, promises little at a distance. It is scarcely conspicuous among the other buildings, exhibiting only a steep roof, with high gray gables, which might seem at first sight to be a manufactory a little older than its neighbours. It is only in the interior, and in the smaller architectural details of the exterior, that the artistic merits of the edifice are seen. From the moment when these come under the visitor's observation, he is prepared to acknowledge the creditable state of repair and good order in which all that remains of this fine edifice is kept.

The first feature that demands attention is the western doorway. It is broad and deep, with large bold mouldings, exhibiting, though the style in general is the early English, some remnants of the toothed decorations of the Norman period. On either side of the pointed arch of the doorway there is a narrower archway of the same character, faced with stone. Above the doorway there are three windows, generally speaking of the same period of architecture; but while the single window in the highest department is of a more decorated character, the two others, occupying the compartment between it and the door, are somewhat remarkable for the breadth and simplicity of the mullions. Owing to this feature, in the interior, when the sun is setting, or there happens to be otherwise a strong light from the west, the outlines of the details of these windows are conveyed to the eye by a strong contrast between the light, and the opaque masses by which it is obstructed; and the spectator is reminded, more forcibly than he usually is by ecclesiastical windows, that he is looking through the departments of a strong stone structure, which admits the light only in fragments.

But there are other objects of more interest in the interior. It consists merely of the nave, and it is fitted up with galleries as a parish church: but these appendages, being low, narrow, and deeply seated within the aisles, are here less offensive to the eye than they usually are. The triforium and the clerestory rise majestically above the tops of the pillars, and are marked by peculiarities of more than usual interest. Corresponding in breadth with each arch between the body of the church and the aisles, there is a semicircular arch in the triforium. These arches are of very unusual breadth in comparison with their height; but this effect is modified by the depth and richness of the clustered mouldings, and by each being divided by a slender column into two narrow pointed arches, richly cusped, having between them a quatrefoil in the enclosing arch. Again, above this department, and

over each pillar, a large corbel or bracket projects forward, springing from the effigy of a beast, and stretching so far from the wall, in a series of segmental mouldings, as to become broad enough to contain a passage between it and the wall. Between the space occupied by each broad arch of the triforium there are two clerestory windows. A gallery passes along the clerestory, and in that division between each window, which is above the keystone of the arch below, it passes through the department, while, in passing each alternate division, above the pillars and the separations of the triforium arches, the gallery passes round the exterior, and is supported by the corbels. The object of these peculiarities is clearly to give the roof the full support of solid masonry above each pillar, without its being weakened by a perforation. As there is no balustrade on the corbels, a walk along this gallery, the nature of which probably will not be fully understood without comparing the description with the engraving, is a somewhat nervous operation. The clerestory windows have pointed arches, each divided into two departments, with trifoliate tops and a quatrefoil between them in the enclosing arch.

A part of the northern transept still remains, and its extremity, showing part of the skeleton of a large window, is worthy of attention. Of the long choir, the outline only can be traced, in a wall a few feet high enclosing part of the burying-ground. It is still encrusted here and there with curious remnants of sculpture. On the south side are the graceful and highly decorated remains of sedilia, represented in the accompanying cut. Near them is a small plain piscina, which may have probably been adorned with wood-work.

The " sounding aisle," as it is called, is a chapel standing apart on the south side of the arch. The entrance towards it is through an ancient door, leading a long low-browed ribbed archway, leading to a court or cloister, surrounded, except where the chapel abuts on it, with high, venerable-looking crow-stepped gables. The " sounding aisle," has received its name from a long established reputation for the loudness with which sounds are echoed within it; and it is generally some time ere the slamming of doors, and some other noisy efforts to make the visitor duly aware of this peculiarity, can be so far suppressed as to admit of the peaceable inspection of its interesting contents. The main object of attention is that mysterious monument, called " Queen Blearie's tomb." It is the monument of a female, whose effigy lies at full length on a large altar sarcophagus. The figure is graceful and simple, and the drapery well developed. Over the head there is a large canopy of the richest pendant Gothic work. But the large sarcophagus is itself both the most remarkable and the most beautiful portion of the monument. It is divided into compartments, characteristically enriched with quatrefoils and raised mouldings, profusely decorated. It exhibits many ornamental devices, partly of an ecclesiastical, partly of an heraldic character. The character of the whole of this work of art, as well as of the edifice in which it lies, is solemn and impressive, and this tone is somewhat heightened by the deep mystery in which its history is involved. Although it did not originally belong to the chapel, which indeed is evidently of a somewhat later date, yet its present position is chosen happily—at least for effect—as, from the great size of the monument, the chapel stands so proportioned to it as if it were a niche suited to contain it. On a close inspection, it becomes pretty clear that many parts of the sculpture have been repaired; and, indeed, from the picture in the Transactions of the Scottish Antiquarian Society, it appears to have been in a very fragmentary state in 1820. The whole being covered with a thick coat of stone-coloured paint, it would now be difficult to distinguish the parts which have been supplied. On the top of the canopy there is a sculptured effort to represent the crucifixion, which, both from the character of the work and the method in which the letters I N R I are formed, appears to have been a compa-

ratively late effort. Along a portion of the upper end of the sounding aisle there is a series of sculptured groups, in compartments. They are the work of an ancient and rude age—probably they existed before the chapel itself, and were fragments of an earlier edifice. The ingenuity of antiquaries has failed to discover the subjects they represent. A piscina, and some of the other adjuncts of the chapel as a place of worship, still remain. The windows, belonging to the decorated period, and not without merit, are blocked up, and but a partial light is admitted to the interior through the door.

HISTORICAL SKETCH.

The early history of this religious house is interesting, from its connexion with that of the origin of the royal house of Stuart. Walter, the son of Alan, a knight of Anglo-Norman descent, obtained from King David I., in the twelfth century, a charter of the burgh and lands of Renfrew and the lands of Paisley. The charter was confirmed by Malcolm IV., who made the office of Steward of Scotland, which had been conferred on Walter, hereditary in the family. Besides many other acts of ecclesiastical munificence, Walter, soon after the middle of the twelfth century, founded the Abbey of Paisley. The foundation-charter is undated, but a minute criticism of the internal evidence conveyed by it, fortified by external evidence relating to the witnesses, has led the Editor of the Cartulary to the conclusion, that the date must have been " about the year 1163."* The foundation was for monks of the Cluniac order of Reformed Benedictines. This order derived its local name from the Abbey of Cluni in Burgundy, celebrated for its riches, its power, and its munificent hospitalities. A priory of this order, La Charité, was situated on the banks of the Loire. Thence one of the colonies which the great monastic institutions so frequently threw off was established at Wenlock, in Shropshire, which there are strong grounds for supposing to be the native county of the ancestors of the Stuarts. " It has been said," observes the Editor of the Cartulary, " that the great exploit of Walter the first Steward was founding the Abbey of Paisley—perhaps it might be more correctly called the one of his acts of which the record has been best preserved ; and in an investigation founded on so small a body of facts, the most minute circumstance is not to be overlooked. It may be remarked that the English origin of that family is supported by an exchange which took place between the family of Wenloc and the first Steward. He had originally covenanted to give the house of Wenloc, in consideration of his obtaining certain privileges for his new foundation, a tenement in his burgh of Renfrew, with extensive rights of fishing. This grant was probably found inconveniently distant from the monastery, and the parties agreed to an excambion [an exchange] of the possessions in Renfrew for property in *Menewde*, a name which has no affinity to any place in Scotland,"† but which the learned Editor conjectures, on very probable grounds, to have been Menevia, or St David's. The first locality of the monks appears to have been close to Renfrew, the head burgh of the county in which Paisley is situated ; for in the Cartulary there is first a confirmation of a charter of Walter to the monks of St Milburga of Wenlock

* Registrum Monasterii de Passclet—Cartas, Privilegia, Conventiones, aliaque Munimenta complectens ; a domo fundatâ, A.D. MCLXIII. usque ad A.D. MDXXIX. Printed for the Maitland Club. Preface by Professor Innes.

† Ibid. xii.

of a grant on the inch or isle near Renfrew, and by a charter from the same Walter, the monks of Paisley receive a grant of the territory in Renfrew which they formerly inhabited.

Milburga, grand-daughter of Penda, King of Mercia, was the patron saint of the Priory of Wenlock. The colony transferred to Scotland adopted the same patroness, uniting with her St James, and Mirinus a bishop and saint, whose name was subsequently more intimately associated with the establishment. A few miracles are recorded of this saint, one of which is somewhat peculiar and original. Journeying on a religious mission, he reached the castle of the King of Ireland, where he demanded hospitality. It happened that he arrived at the very inopportune moment when a royal infant was expected to be added to his Majesty's family, and was therefore denied admission. Incensed by this disrespectful usage, he solemnly prayed that such sufferings as are borne on the occasion might be laid on the monarch himself. The virtuous prayer was, of course, immediately fulfilled, and for three days and three nights, until he had appeased the saint, the king lay howling on a bed of torture. The time when Mirinus flourished is not known; but, according to the breviary of Aberdeen, he was interred at Paisley. The chapel called the "sounding aisle" was specially dedicated to him.

The haughty brotherhood of Cluni appears to have been remarkable for the jealousy with which it preserved its subordinate houses in strict dependence. "Though munificently endowed by its founder, who also purchased, by a grant of lands, its independence of the mother house of Wenlock, and the right of appointing a superior, which he reserved to himself, Paisley continued for more than eighty years after its institution in the secondary rank of monastic societies, being denied by the head of the order the privileges of an abbot's government, to the great detriment of the monks, who were thus debarred of the means of making regular profession and receiving canonical benediction."* In the year 1245—that of the great Council of Lyons, where several of the Scottish bishops were present—the house of Cluny consented to the election of an abbot by the monks of Paisley. About ninety years later, the superior became a mitred abbot and a lord of Parliament, Pope Benedict XII. conferring on him the insignia of the mitre and ring, with episcopal jurisdiction over all churches and other places subject to the monastery. The possessions of the house were extensive and valuable, making it one of the richest ecclesiastical establishments in Scotland; and the records of Parliament, so far back as they mention the persons assembled, record the presence of the Abbot of Paisley.

Walter, the founder, died a monk in the Abbey of Melrose, in 1177, and was buried in Paisley. His monastery became the burial-place of his race, until their accession to the throne.† It subsequently held the remains of King Robert III.

Of the present fabric of the church, only a fragment of what it must have been in the sixteenth century, some portions, such as the western porch and lower windows, might be attributed to a date not much later than that of the foundation of the establishment. It is recorded by Fordun and others, that the abbey was burned by the English army in 1307. There is no specific description of the event, and the extent of the injury is not mentioned. There is the following reference to it in a charter of confirmation to the abbey of a church and chapel in Cunningham by the Bishop of Glasgow, which is given "habitâ consideratione ad magna dampna quæ monasterium de Passelet, nostræ diocesis, ordinis Cluniacensis, propter diram guerram inter regna Angliæ et Scotiæ diutius habitam, sustinuit, et ad juvamen fabricæ ecclesiæ suæ per dictam guerram combustæ."‡ From this it might be inferred that the

* Registrum, Pref. v.

† Ramsay's Views in Renfrewshire.

‡ Registrum, &c., p. 238.

edifice was rather injured than utterly destroyed. It is probable that a large portion of the richly decorated architecture which still remains, as well as much of that which has been destroyed, was built in the fourteenth and fifteenth centuries. We have a record of the benefactions and services of the Abbot Thomas Tarvas, who died in 1459. "He did mony notable thingis, and held ane noble hous, and wes ay wele purvait. He fand the place all out of gud rewle, and destitut of leving, and all the kirkis in lordis handis, and the kirk unbiggit. The body of the kirk fra the bricht stair up he biggit, and put on the ruf, and theckit it with sclait, and riggit it with stane, and biggit ane great porcioun of the steple, and ane statelie yet-hous, and brocht hame mony gud jowellis, and clathes of gold, silver, and silk, and mony gud bukis, and maid staitlie stallis, and glassynit mekle of all the kirk, and brocht hame the staitliest tabernackle that was in all Scotland, and the maist costlie. And schortlie he brocht all the place to fredom, and fra nocht to ane mychti place, and left it out of all kynd of det, and at all fredome till dispone, as thayme lykit: and left ane of the best myteris that was in Scotland, and chandillaris of silver, and ane lettern of bras, with mony other gud jowillis."*

Before its dilapidation, the church seems to have consisted of a nave and choir with aisles, a tower and steeple rising from the intersection of the cross, and a northern transept. The chapel of St Mirren occupies part of the ground on which a southern transept, of the same length as the northern one, would have abutted. Round this noble edifice were clustered the various conventual buildings, suited to the state and hospitality of so affluent an establishment. The whole was surrounded by a wall, upwards of a mile in circumference, inclosing a considerable portion of the ground now occupied by the busy streets of Paisley. On the lintel of a house there remains an inscription, formerly attached to this wall, which shows that it was built by the Abbot Shaw in 1485.

"Tha callit the abbot Georg of Schawe,
About my abbaye gart make this wawe ;
A thousande four hundereth zheyr
Auchty and fywe the date but weir.
[Pray for his salvacioun]
That made thus nobil foundacioun."

The line within brackets was obliterated early in the eighteenth century, probably as savouring of Popery, but the inscription in its complete state had been preserved by topographical writers.† The tower, which is said to have fallen from the insufficiency of the masonry, was re-erected by the last abbot, John Hamilton. It is doubted whether its subsequent destruction is to be attributed to a similar circumstance, or was occasioned by the tumults of the Reformation.‡ This last Abbot of Paisley was likewise the last Roman Catholic Bishop of St Andrews. He was an illegitimate connexion of the ducal house whose name he bore, and is unpleasantly associated in Scottish history with violence and cruelty of which he was the perpetrator in the early part of his career, and under which he fell at its close. He was a great pluralist. It is said that on his elevation to the archiepiscopate he resigned the abbacy to his relative Lord Claud Hamilton, son of the Earl of Arran, and that the resignation was confirmed by the Pope in 1553; yet a document has been adduced in which he grants a charter as Abbot of Paisley in 1558.§ Lord Claud Hamilton subsequently

* Memoriale of the Scottis Croniklis. Views in Renfrewshire, 33.

† Views in Renfrewshire, 36. ‡ Ibid. 34. § Ibid. 37.

came into possession of the revenues of the establishment as commendator; and, in 1587, Paisley was erected into a temporal Lordship in favour of Lord Claud and his heirs.

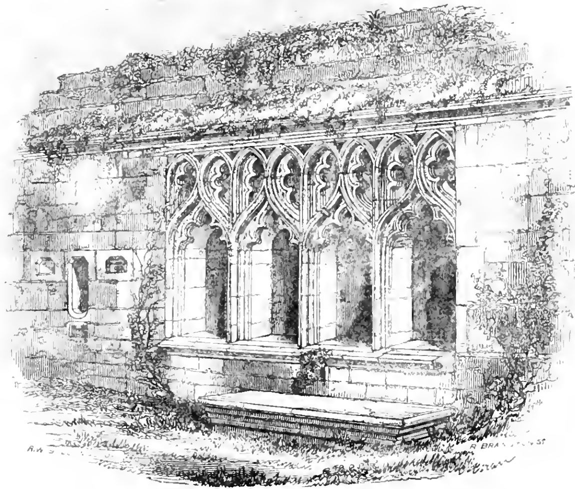
The church was early used for parochial purposes, and since the Reformation the nave has been the regular parish church of Paisley. In Slezer's view it appears in a considerably more ruinous condition than at present. It was repaired in 1789.*

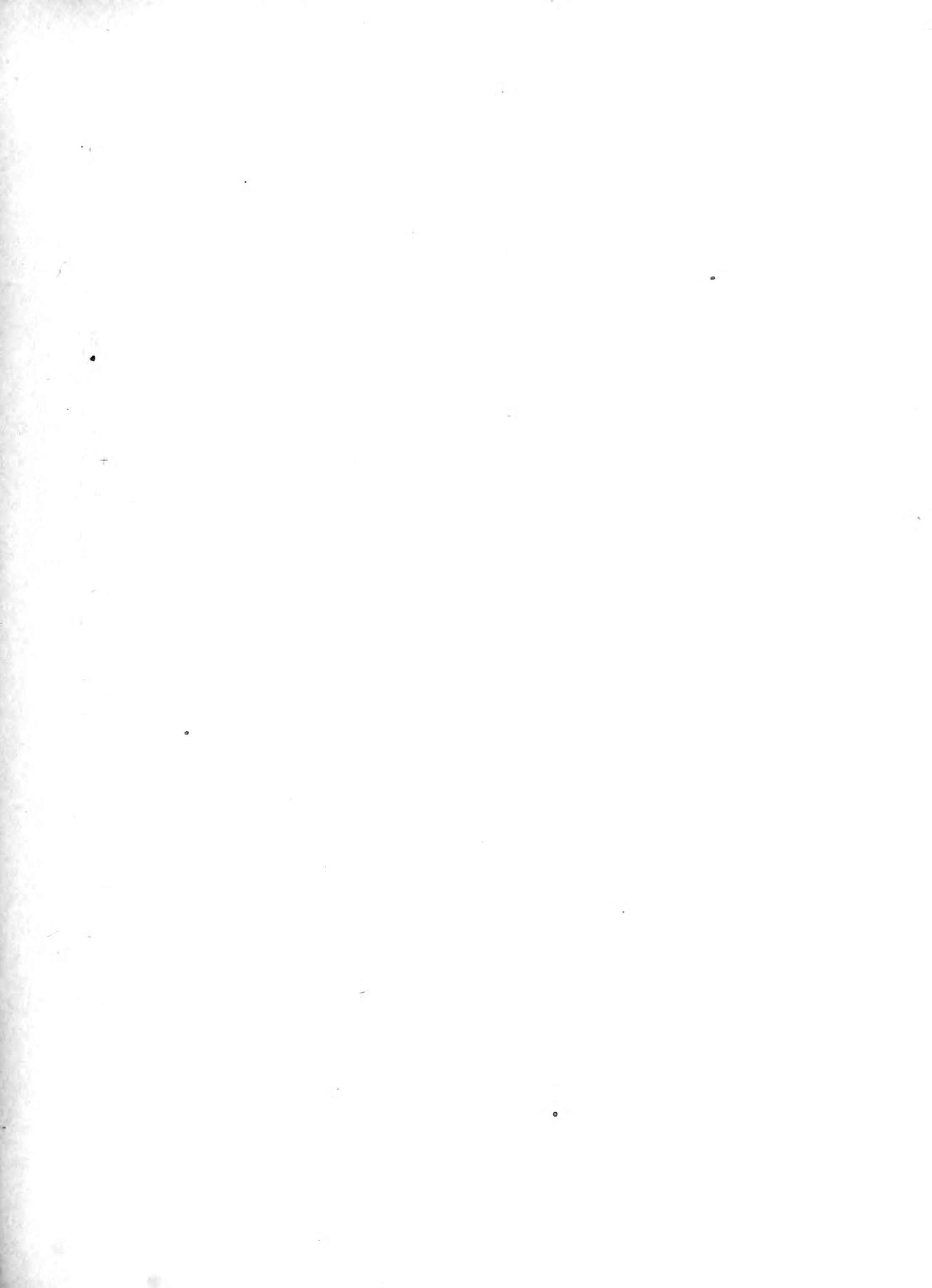
The Chapel of St Mirren, or "the sounding aisle," was erected about the end of the fifteenth century.† The monumental altar already mentioned, long lay in a mutilated condition on the pavement of the cloister, and it was put together, repaired, and placed in its present position, about the year 1820. Its traditional history is, that it was erected to the memory of Queen Marjory Bruce, the mother of Robert II., and that the peculiar occasion of its being raised, was the circumstance of that queen being thrown from her horse on a ridge of land in the neighbourhood, and having immediately afterwards died, giving birth to the son who ascended the throne. The peculiar name of Bleary is connected with the person commemorated, not by any physical peculiarity of her own, but by the circumstance that her son had a disorder in one of his eyes. The most remarkable circumstance about the tradition is, that its truth has been elaborately discussed by grave antiquaries,‡ who have only succeeded in really proving that nothing of an authentic and trustworthy character is known about the origin of this interesting and beautiful monument, except that it is not older than the fourteenth century.

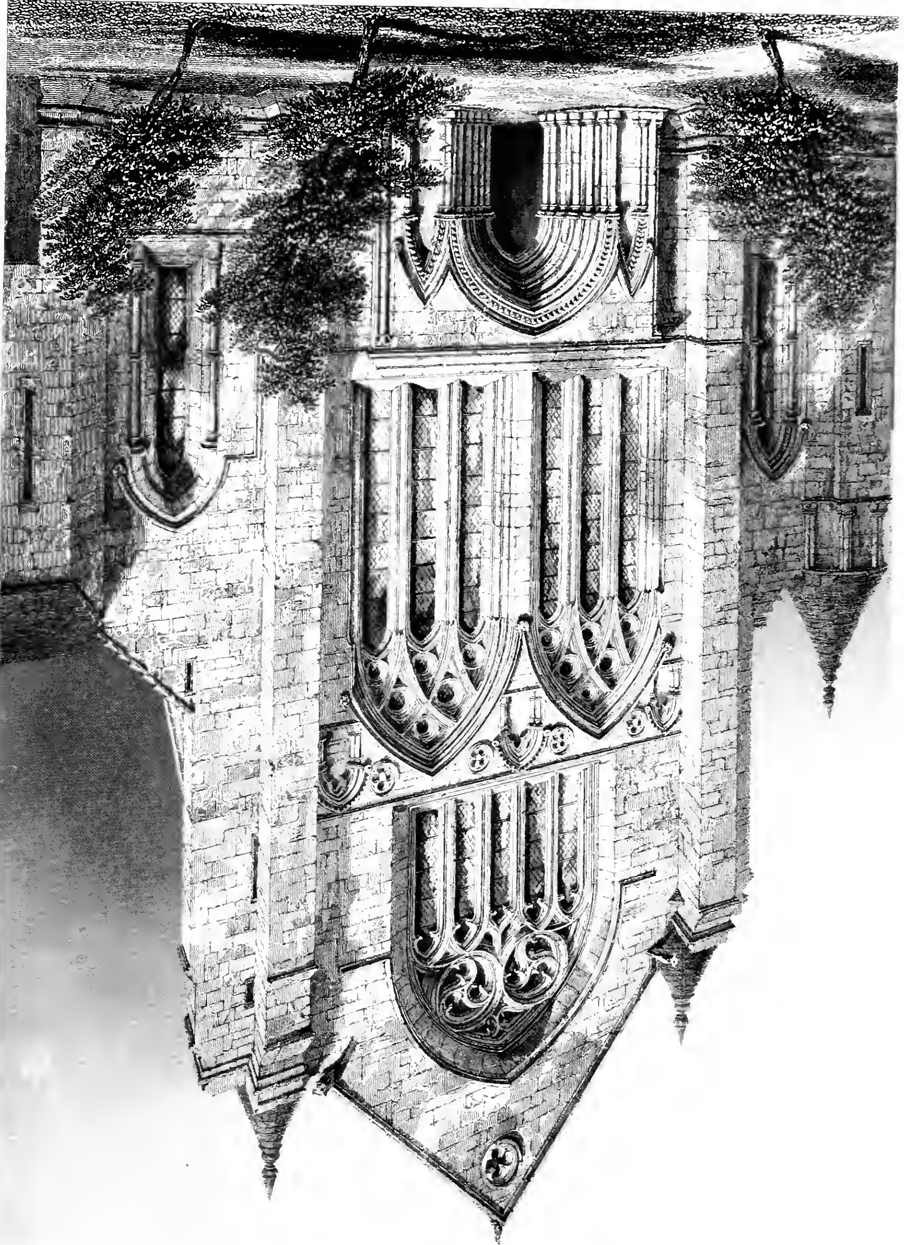
* In the "General Description of the East Coast of Scotland," published by Douglas in 1782, there is a long episodical lamentation about the wretched condition of this church.

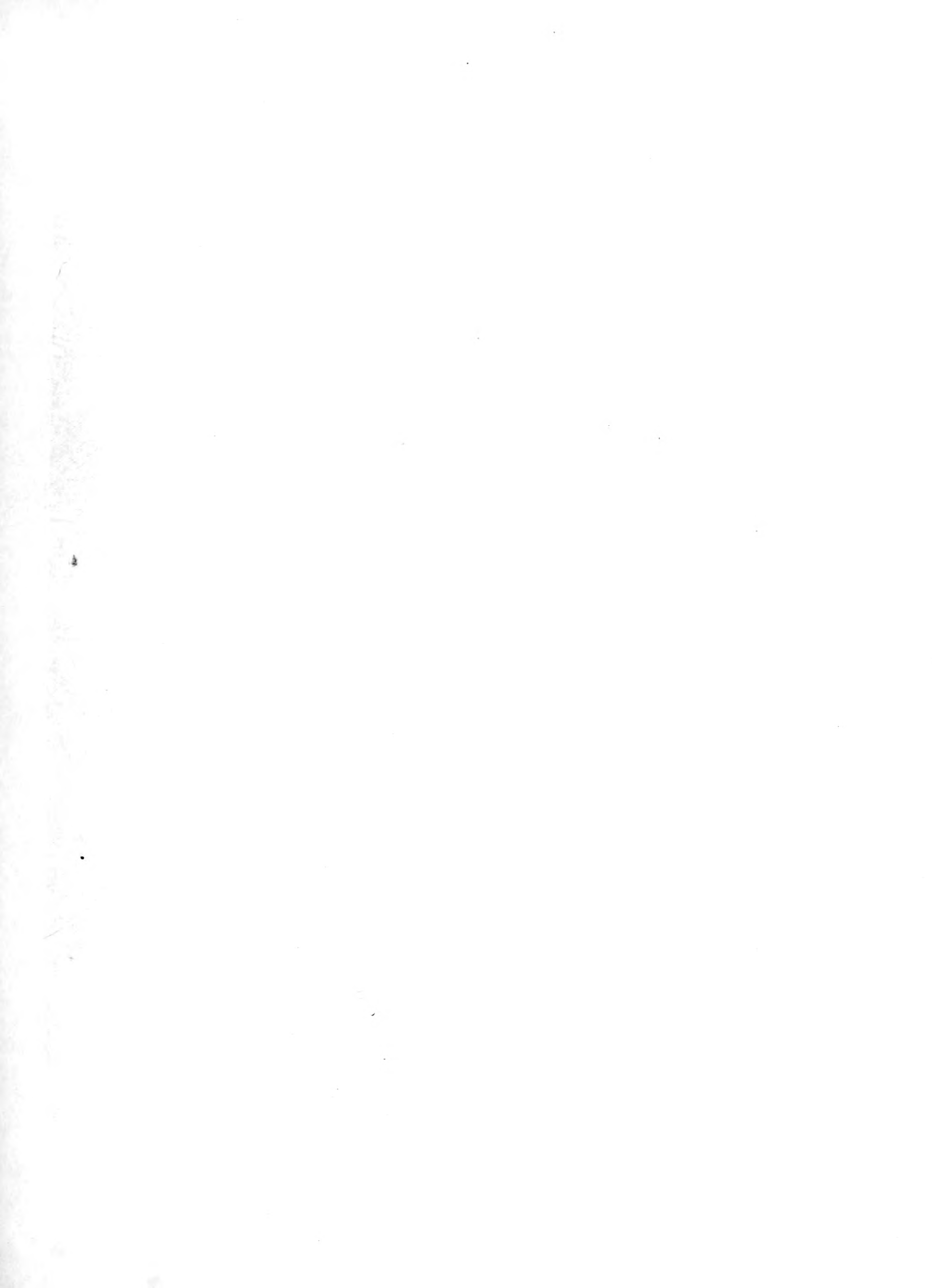
† Charter quoted in Views in Renfrewshire, p. 43.

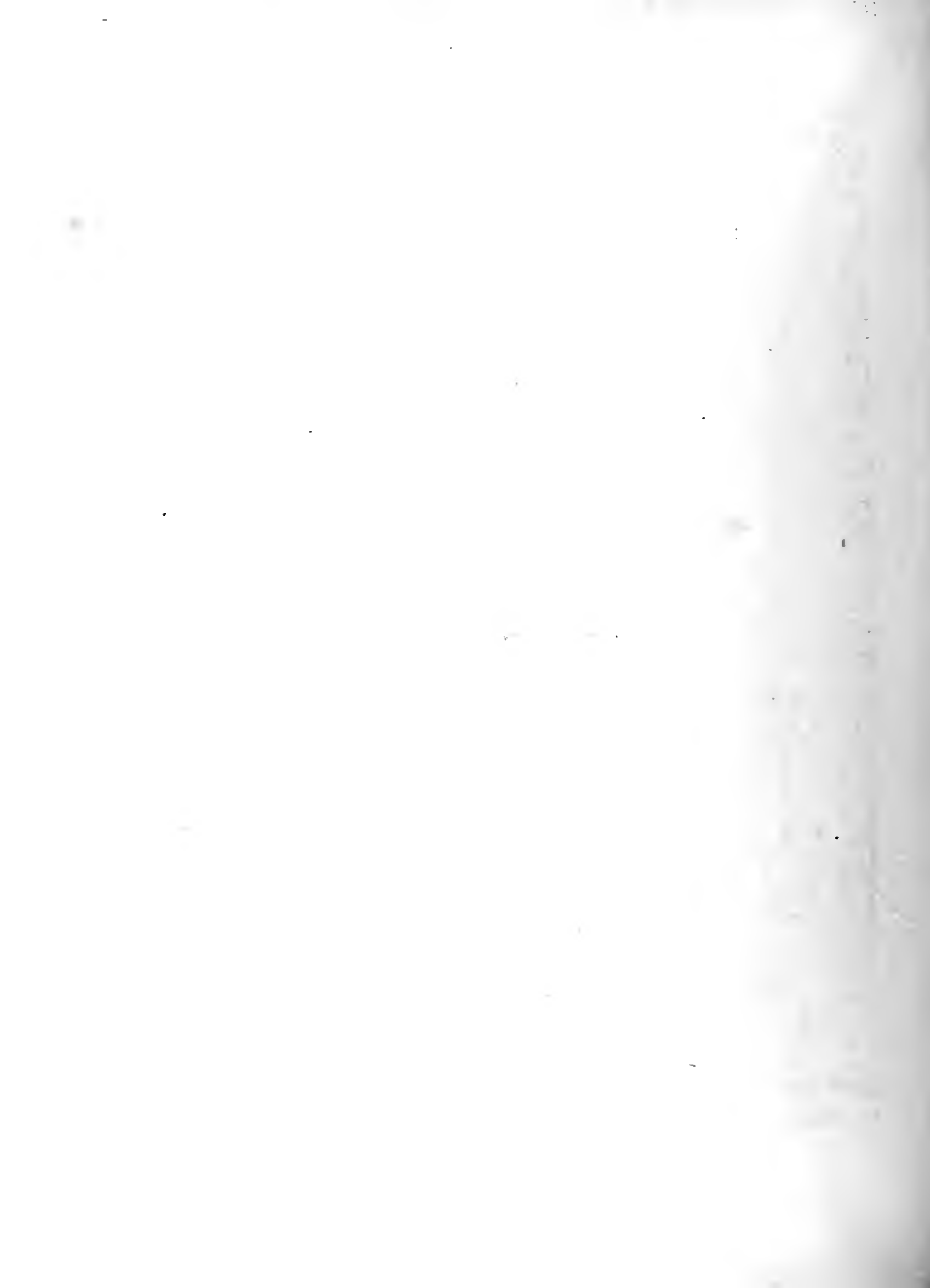
‡ *See* Views in Renfrewshire, 45. Hamilton's Description of Renfrew, printed for the Maitland Club, Appendix. Archæologia Scotica, ii. 456.

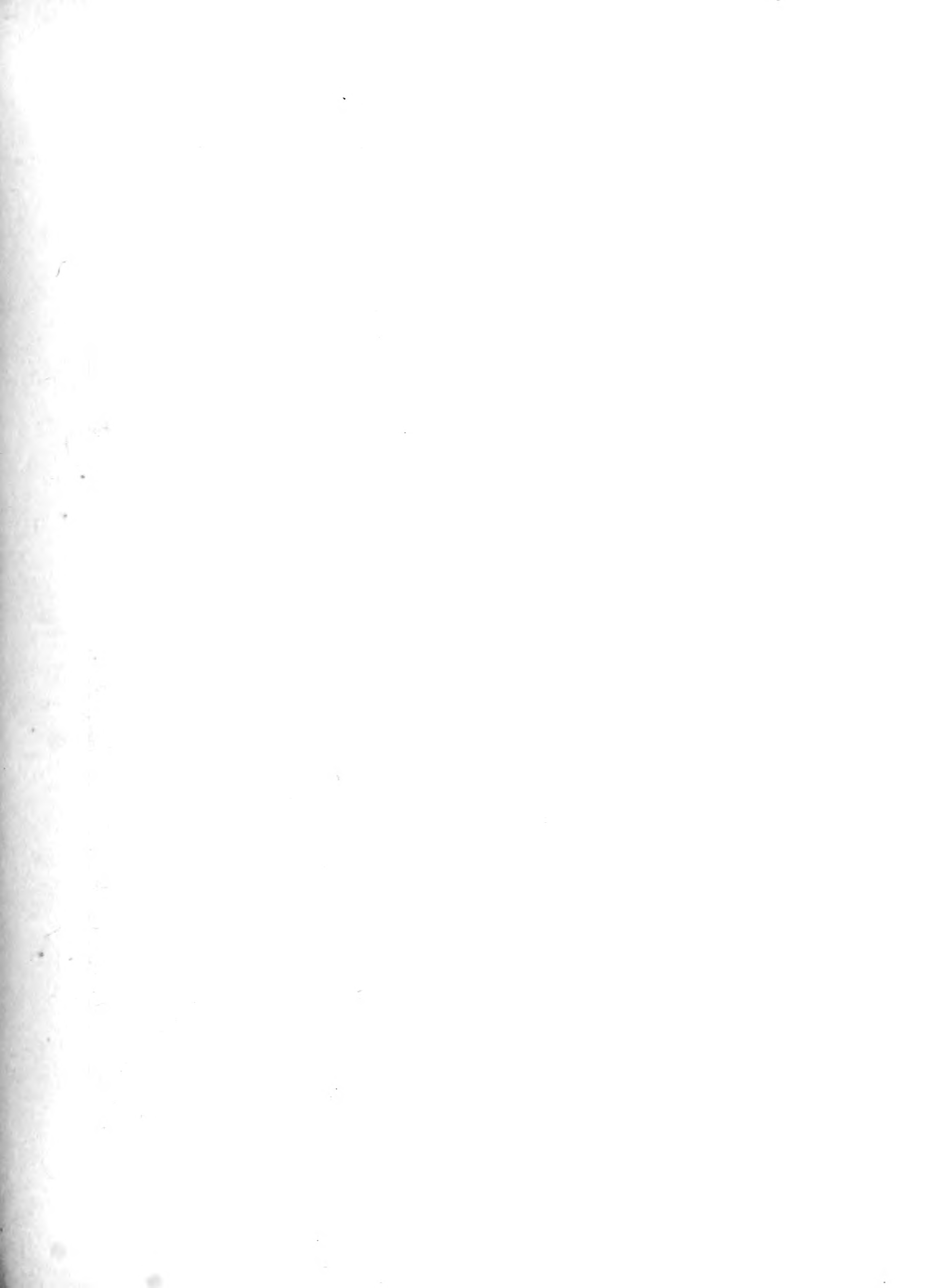


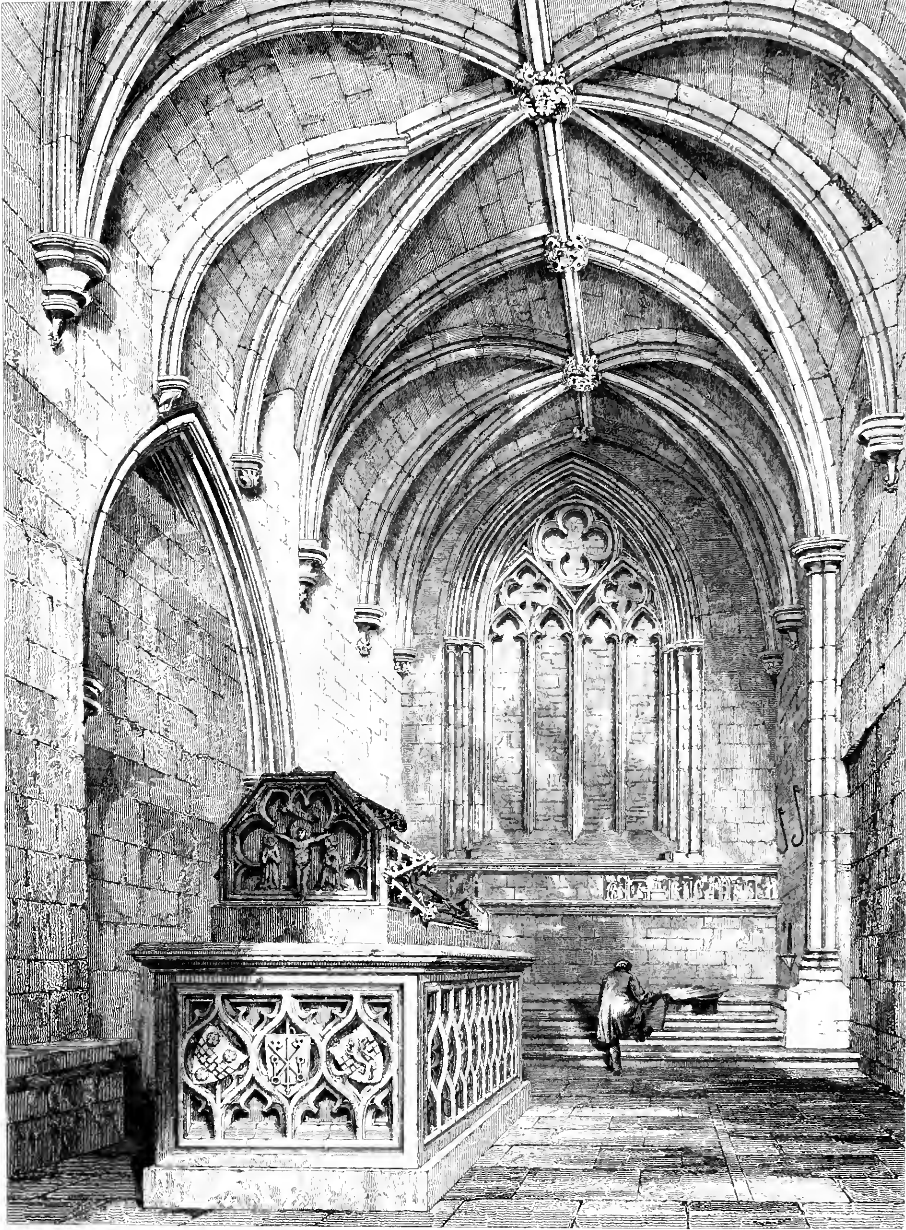












PINKIE HOUSE.

Embosomed in fine woods of chestnut and sycamore, this richly-adorned mansion is unnoticed by the ordinary traveller, who catches none of its features in the landscape, save a doubtful-looking turret or chimney glimmering through the interstices of the trees. Few of our old mansions, however, so completely reward inspection, whether by their beauty or their novelty. Immediately in front stands the fountain, conspicuous in the accompanying plate. It is a piece of fine clean-cut stone-work, consisting of two crossed arches, which, from their shape and proportion, have at a distance the appearance of a mitre, the whole being large enough for the market-cross of a town. The central edifice, round which the others cluster, is a square tower, narrow and thick walled. It had probably been one of the simple, stern, undecorated blocks of stone so common in Scotland, and received its airy decorations from later times. Notwithstanding every effort to adapt to purposes of modern comfort and use the basement story, its high-pitched vault of Gothic or pointed proportions has an air of great antiquity. The turrets, stuck on the angles of the tower, are remarkable for their long, slender proportions, and waving tabernacular roofs, so much in contrast with the stern bulging abruptness which generally characterises this feature in our old houses. The square turrets, attached to the corners of the lower building, are peculiar and pleasing. On the other side the full length of the mansion, with a long row of tall chimneys and corresponding moulded windows, has a rich and dignified aspect, especially when seen behind an ancient garden through the converging glades of the old wood, which had been planted in a fan-like form, so as to make the house visible through several avenues. Though the design appears never to have been completed—for the mansion was evidently intended to form a square, having the fountain in the centre—it has an air of good keeping, such as, unfortunately, but few of our old castles can boast of.

The interior may, perhaps, be in some respects considered the more interesting part of the building. Some of the apartments have richly pargetted roofs; and one room, very lofty, with beautiful decorated pendants, is traditionally said to have been the sleeping apartment of the Chevalier, after the battle of Prestonpans, fought on the adjoining height. But by far the most interesting apartment is the Painted Gallery. It is an arched room, 120 feet long,* lighted at the end by the highest oriel window, delineated in the accompanying plate. The wooden roof is entirely covered with paintings and inscriptions. The former is in part purely decorative, but there are a number of groups, or scenes, round which frames are painted, with cords and nails, so that they represent hanging pictures. Many of them embody incidents to which a moral is attached, and the subjects are usually classical—they have a general analogy to the scenes represented on old Dutch tiles. The drawing is coarse, but powerful, and full of character, and the colours are remarkably fresh and clean. The learned lawyer to whom Pinkie owes its glory seems to have had a passion for Latin inscriptions. They occur in many parts of the stone-work, and the Painted Gallery is thickly strewed with them. They are moral apophthegms, some of them inculcating a special modesty in reference to the vanity of magnificent houses, which sounds rather oddly in the midst of so much architectural magnificence, and seems to import that their author was conscious that his besetting weakness lay in that direction. The following is a speci-

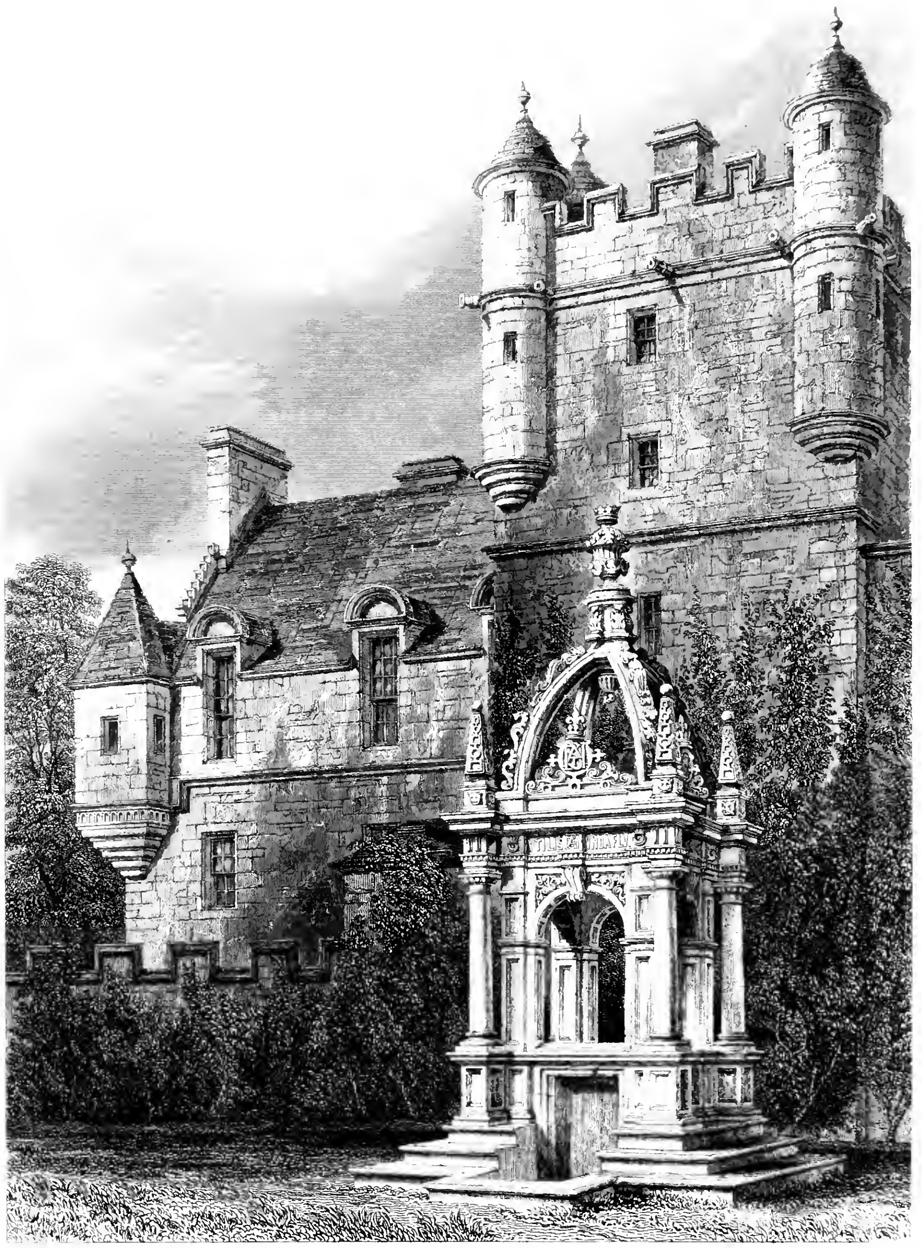
* This measurement is from New Statistical Account—Edinburgh, 250.

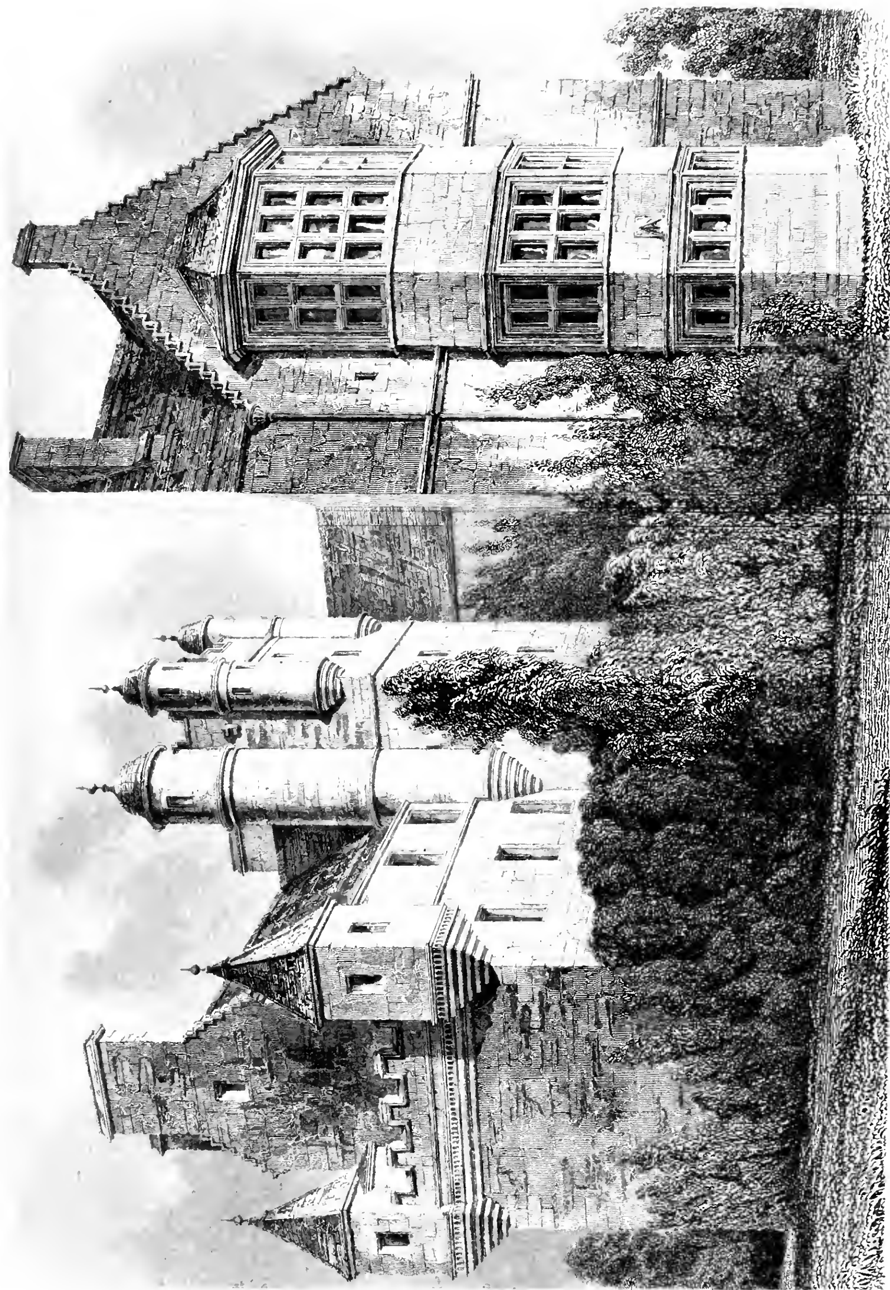
men of the inscriptions,—*Curandum majus ut læte quam ut late habitemus. Sæpe in palatiis labor et dolor—in tuguriis quies et gaudium habitant.* The painting of this chamber had evidently been continued from the ceiling along the walls, and it is to be regretted that these have been modernised. Tradition, which says that this room was used as an hospital for the wounded at the battle of Pinkie, would thus attribute to it a great antiquity.* Before the walls were repaired, it is said that the marks of the wounded men's blood could be traced on them. The painted chamber is a very suitable place for spectral horrors. A grim forbidding portrait of a female, whose name is associated with a traditional crime, is said to come forth in shadowy embodiment, and stalk through its gloomy length by night. There are several family pictures in Pinkie of some interest—among others, the fine dignified portrait of Sir Thomas Hope, attributed to Jameson. A series of portraits of the Roman Emperors have a striking family likeness to those of the Kings of Scotland in Holyrood.

The estate of Pinkie is often mentioned in the register of the Abbey of Dunfermline, to which it belonged, where it is sometimes called Pynkin and Pinnkin. The mansion stands in the midst of memorable battle-scenes. The fatal Pinkie Cleuch is close by, and the fight raged from the inland heights to the sea, round the spot where the Chancellor afterwards planted his garden and his chestnut-trees. A little further inland is the scarcely less remarkable field of Carberry; and the ridge from which the Highlanders made their furious descent at Preston may be seen stretching to the south-east. An inscription in front of the building testifies that part of it, at least, was erected in 1613, by Alexander Seton, Earl of Dunfermline and Chancellor of Scotland, who modestly states that he raised it *non ad animi, sed fortunarum et agelli modum.* How much of the building is of so modern a date is a difficult question. The lower part of the square tower is, at all events, evidently more ancient.

As this collection of illustrations has already served to show, Scotland owes many of her architectural ornaments to the munificent taste of the family of Seton. They built Seton Church, and the palace adjoining it, which has now disappeared. They built, according to their family historian, the old Bridge of Musselburgh, which tradition makes a Roman work. That peculiar and beautiful structure, Wintoun House, already engraved in this collection, was erected as a mansion for the head of the family. Lastly, Alexander Seton, Earl of Dunfermline, who added the ornamental parts to Pinkie, was the same who got built for himself the even more stately and beautiful castle of Fyvie. A notice of this statesman's education and abilities will be found under the head of Fyvie. The family historian briefly says,—"He acquired the lands of Pinkie, where he built ane noble house, brave stone dykes about the garden and orchards, with other commendable policie about it."† The walls, with their quaint decorations, fortunately still remain, and enclose many hoary fruit-trees, which the Chancellor doubtless planted.

* Stat. Account, ut supra. † Kingston's Continuation of Maitland's House of Seytoun. 64.





PLUSCARDEN PRIORY.

THE ecclesiastics had certainly their fair share of the produce of the rich plains of Moray, for within six miles of the magnificent cathedral of Elgin, and in the same parish, stand the ruins of Pluscarden Priory, in a sunny sheltered valley, full of ancient wood. Few places convey a better impression of mediæval civilisation and monastic repose. Though it is a ruin, yet enough of the building remains to show what it once must have been. The architecture is chiefly of that fine, solemn, early English, called the First Pointed, with a few of those peculiarities which indicate that the progress towards the decorated forms had already begun. Some portions are of a period still later, and have slight tinges of the French flamboyant style. That northern peculiarity—the preservation of the old semicircular arch—is here conspicuous.

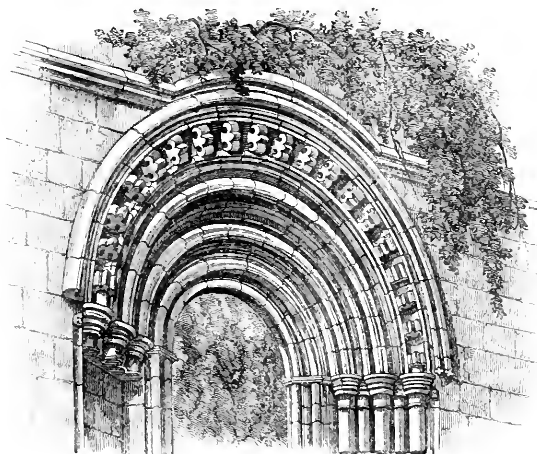
The Priory of Pluscarden was founded in the year 1230.* It was dedicated to St Andrew; and in a bull of the year 1263, by Pope Urban, confirming the rights and privileges which had been conferred on it, it is termed Monasterium vallis Sancti Andreæ. Among the rights confirmed to it, are the tithes of the forest vulgarly called Pluscarden.† The monks were Cistercians, of the rule of St Benedict, as it was followed in the parent institution of Vallis Caulium, Vallis Olerum, or Val des Choux, in Burgundy, whose foundation dates from the end of the twelfth century. They owe their introduction into Scotland to Bishop Malovicino, or Malvoisin, of St Andrews, and had two other houses in the north, Beauley and Ardchattan. Their rule was a very strict one, prohibiting the brethren from leaving their cloister; but the plains of Moray, abounding in agricultural produce, the deer and other game rife in the neighbouring mountains, and the possession of a twenty-net right of fishing in the Spey, were not very suitable to rigidity. It appears, indeed, that the brethren of Pluscarden became notoriously luxurious and lax, and the fraternity were deprived of their independent privileges, and subjected to the authority of the Abbey of Dunfermline. In a curious document in the Chartulary of Moray, dated in the year 1355, a right of visitation and correction of the Priory is vindicated to the Bishop of Moray. It narrates the appearance before him of the Prior, cited under pain of excommunication, and his admission that the bishop enjoyed this right from the beginning. At the same time there appears a Willelmus de Longovico, a monk of Toul, as ambassador and procurator from the parent institution of the Vallis Caulium—or Vale of Cabbages—who admitted, in the presence of the bishop, that in Germany, as well as elsewhere abroad, the bishop of the diocese has a right of visitation and correction over all the houses of the order.‡

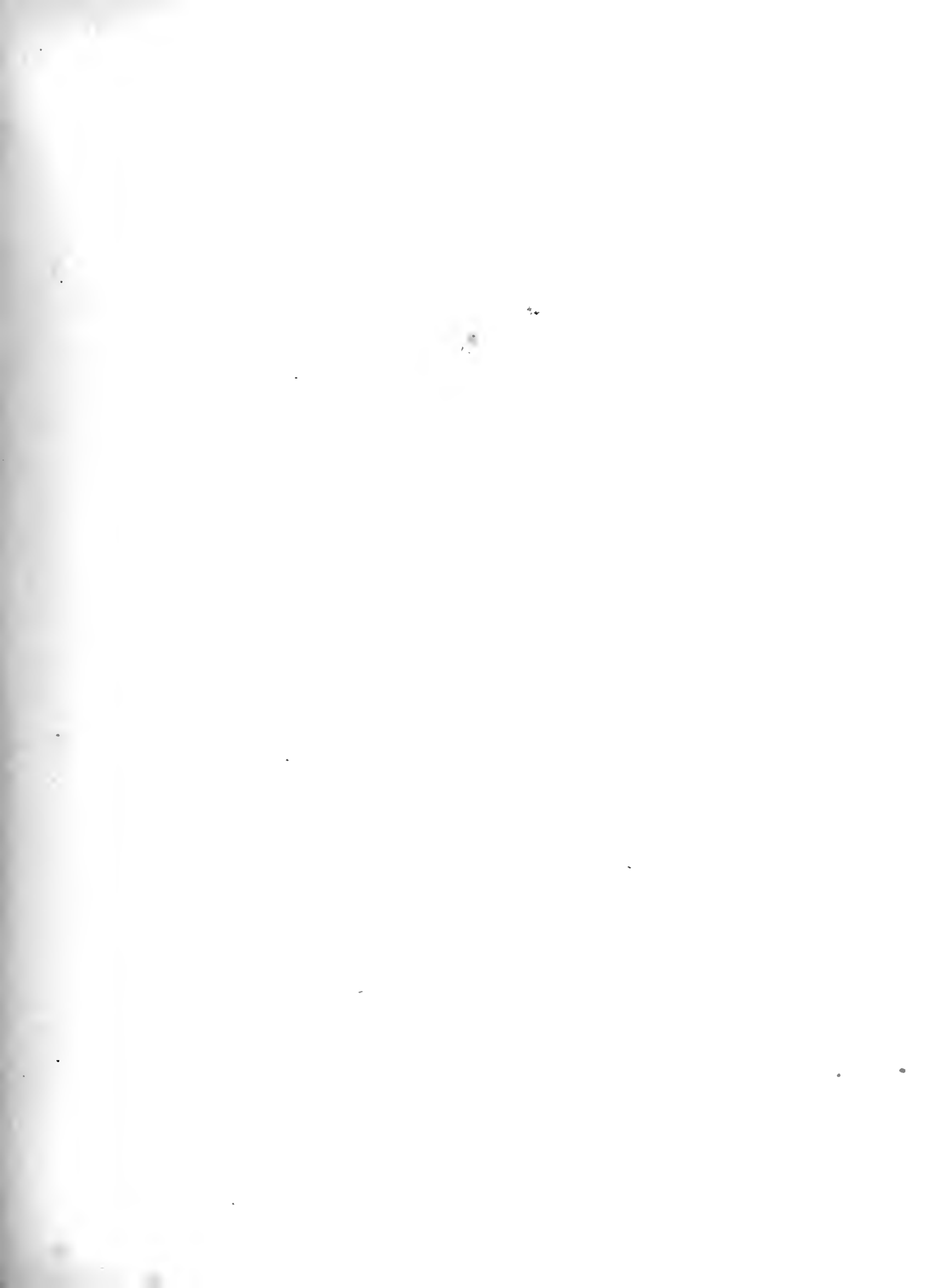
The fraternity of Pluscarden acquired vast wealth, in the possession of the whole glen in which it stands, and many surrounding acres of that sort of land which, however worthless it might be in the hands of Morayshire barons, became valuable in those of the industrious churchmen. The Prior was lord of regality within the Priory lands, and had other regality rights,—giving him, wherever they extended, the authority of a supreme judge, and vesting him with powers which could make him formidable among his wild neighbours. There is no conspicuous or remarkable event connected with this secluded establishment, whose Priors seemed to have enjoyed their wealth and

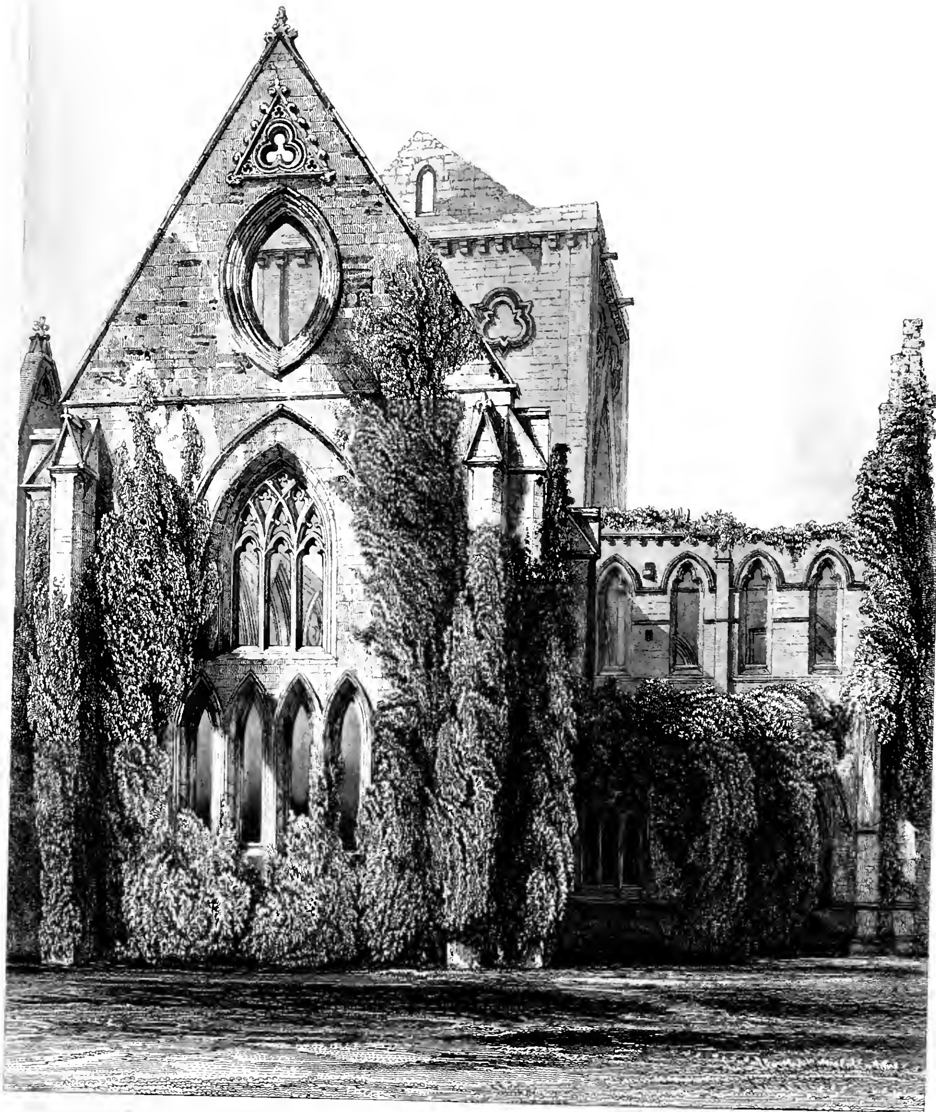
* Shaw's History of Moray, p. 209.   † Hutton MSS. Adv. Lib.   ‡ Registrum Moraviense, p. 156.

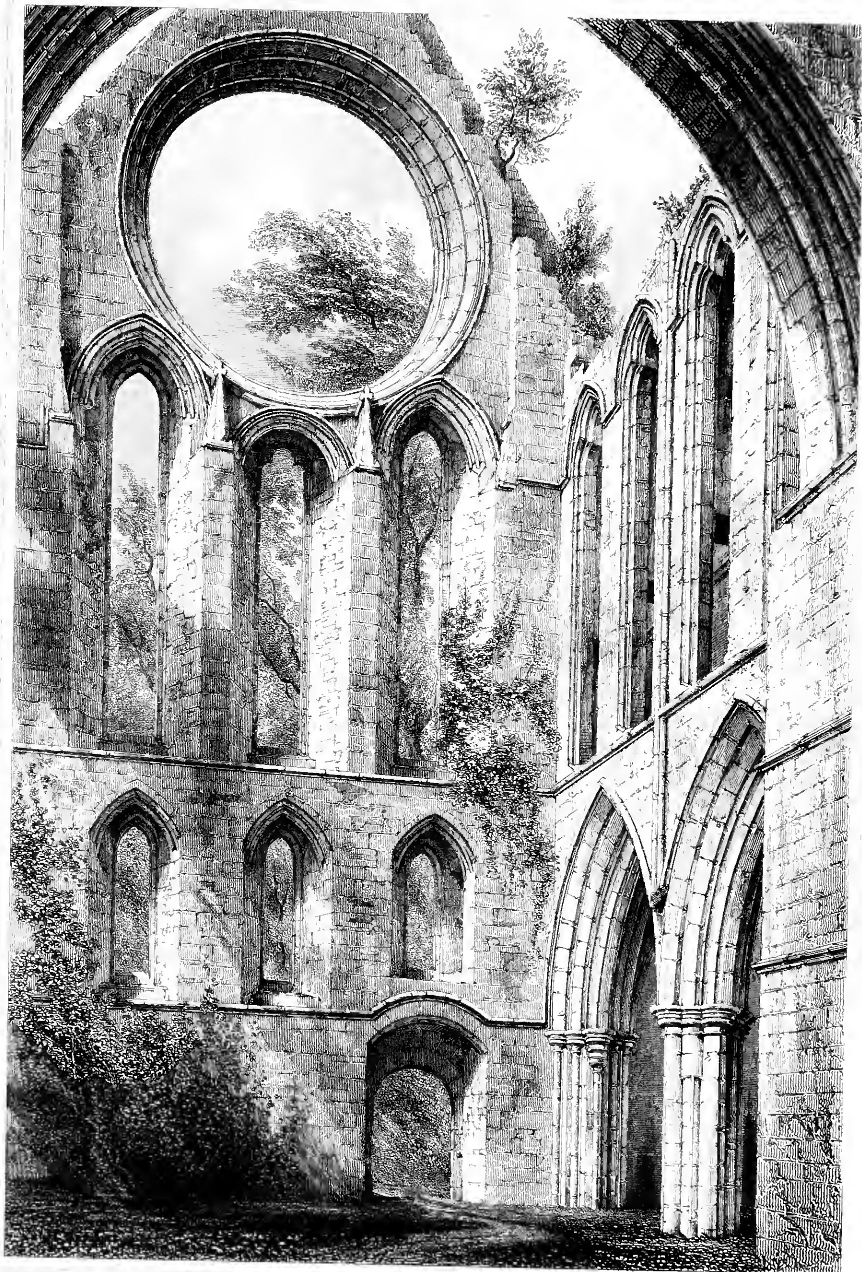
luxury in peace with the rest of the world. The monks are supposed to have occupied themselves in preparing a history or chronicle of Scotland, called the *Book of Pluscarden*, consulted by Buchanan; but there is reason to suppose that the work so named was a mere copy of Fordun's *Scotichronicon*. After the Reformation the temporalities of the Priory were gifted *in commendam*, and they formed part of the vast estates of the fortunate Chancellor Seton. It has been said that late proprietors have allowed a good deal of dilapidation to take place for the mere convenience of obtaining stones.* A correspondent of General Hutton, writing in the year 1789, gives the following interesting notice of the building :—" The day being clear, several remains of excellent painting could be seen, particularly a representation of John the Divine, sitting with a pen in his hand, and writing in a book what the angel revealed to him. Nigh him was the picture of an eagle, and of some stars, in pretty lively colours, drawn upon the top of the gate leading into the chancel."† Mr Stodart, writing much about the same time, says,—" On approaching the building by an arch in the surrounding wall, I was struck with the beautiful composition which it presented through a screen of foliage. The state of dilapidation is such as contributes most powerfully to the picturesque. The general uniformity is broken without annihilating the distinctness of feature. The architecture, though not florid, is sufficiently ornamented : the stone is stained with the richest hues, and the small shrubs and weeds which hang about it are of the wildest and most luxuriant growth."‡

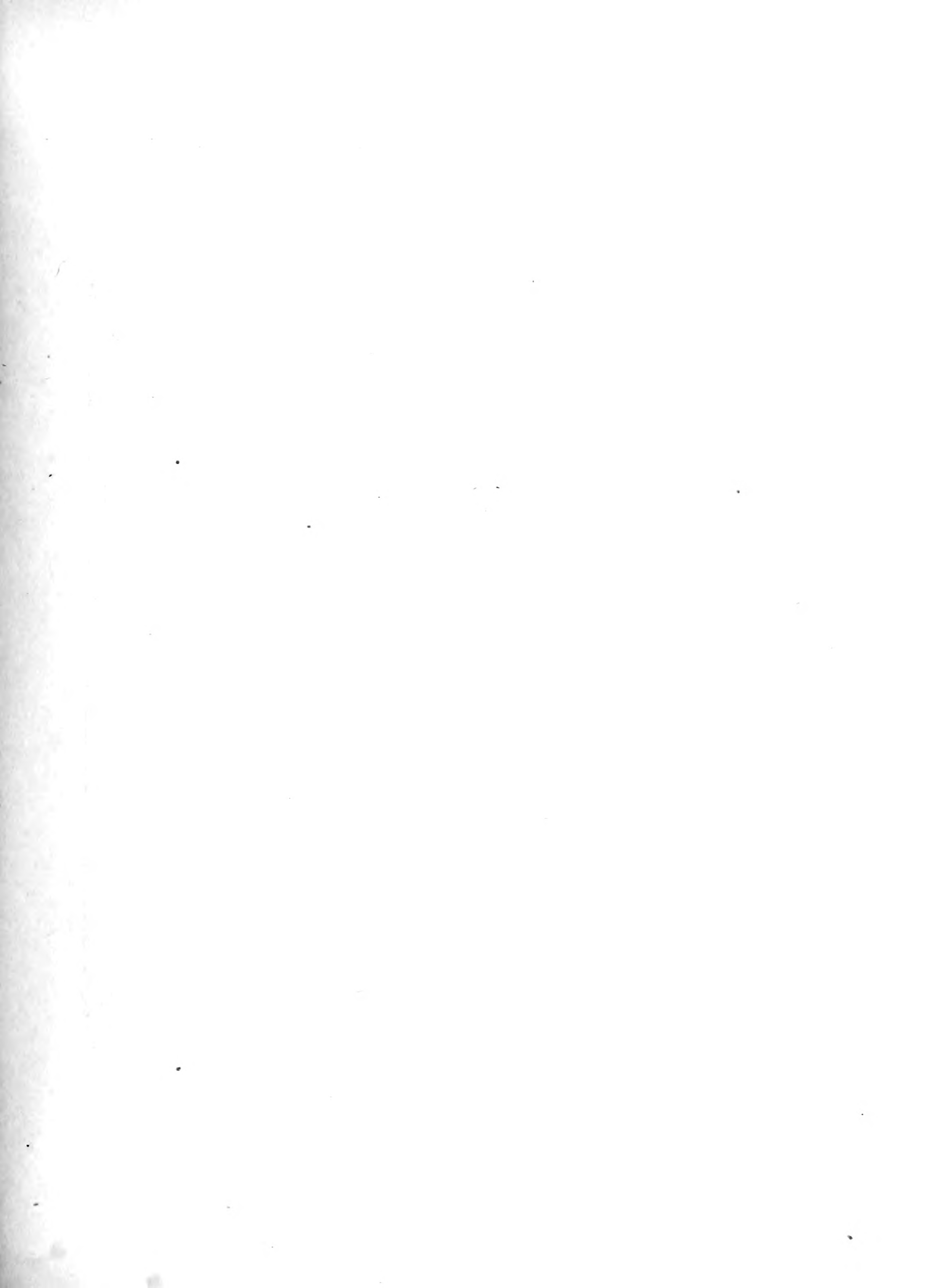
* Hutton MSS. Adv. Lib. † Ibid. ‡ Remarks on Local Scenery, &c., ii. 122.

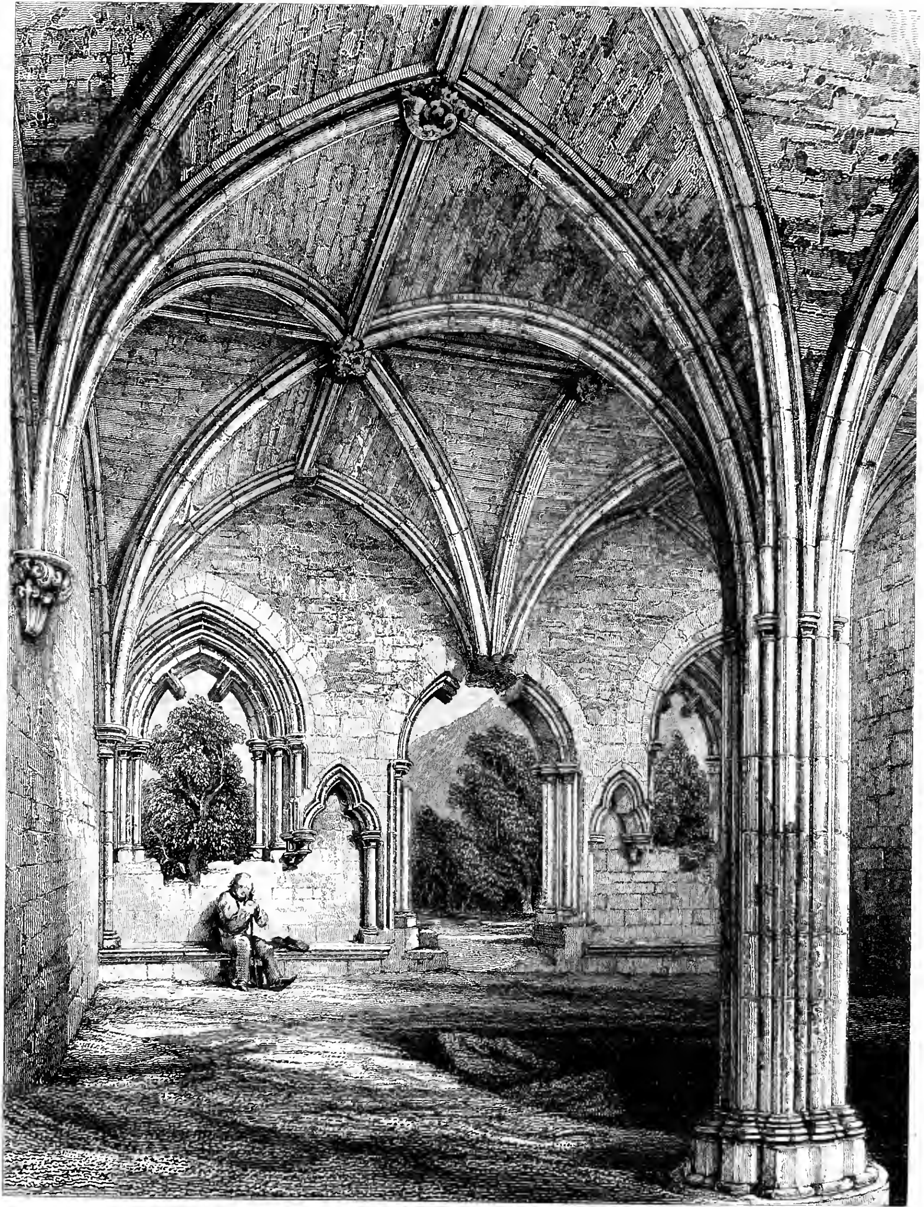












ROSSLYN CHAPEL.

To describe minutely so well known a building would be superfluous; and it will be deemed sufficient if the present occasion be taken for noting some of its main architectural characteristics. The most conspicuous of these is a lavish profuseness of decoration. In its original character and design the building has little pretension to symmetry; and its squat, stumpy outline, is a great contrast to the slender gracefulness of its rival at Melrose. All the beauties of Rosslyn are superinduced on the design in the shape of mouldings and incrustations; and there is little to gratify the eye in its purely structural feature, unless it be in the effect of aërial loftiness imparted to the central vaulting—a character to which its rich clusters of starry incrustations so well adapt themselves.

This structure bids defiance to many of the common theories on Gothic architecture, and is therefore pronounced to be barbarous, on the principle on which Dr Walcot excommunicated fleas for not being lobsters. As it has become the fashion to denounce as dishonest, and highly criminal, architectural effects differing a shadow from the latest theory, this eccentric building will doubtless be found full of deadly sins; but, in a more charitable spirit of criticism, Mr Briton calls it "curious, elaborate, and singularly interesting;" and, comparing it with other edifices of the same late period, he says—"These styles display a gradual advancement in lightness and profusion of ornament; but the Chapel of Rosslyn combines the solidity of the Norman with the minute decorations of the latest species of the Tudor age. It is impossible to designate the architecture of this building by any given or familiar term; for the variety and eccentricity of its parts are not to be defined by any words of common acceptation."

It would be in vain to seek in this edifice proof of the theory that the mouldings, capitals, and other projections in true Gothic architecture, are all subservient to the plan and outline of the structure, and tend to develop its character. The several ornaments of Melrose are all as independent as the pictures hung upon a wall, or the statues brought into a hall; but their profuse richness may give them a different immediate effect, making the edifice seem an entire structure of decorations. Another feature of the more legitimate types of Gothic, which may be found in a very interesting form at Melrose, is wanting at Rosslyn. This is the cryptic decoration—the carrying out of the plan of ornamentation as well where it is unseen as where the effect is conspicuous; a system deemed to embody the architect's silent homage to Him to whom the temple was reared. The builders of Rosslyn seem to have been determined to expend no unseen labour. They were very careful to turn forth all their fine work as conspicuously as possible. And though they have managed with much ingenuity to bring their surfaces to the light, the inquisitive investigator will find the decoration stop short where it turns into corners of difficult access.

It would be perhaps less correct to class this as a Gothic work, than to say that it is a building constructed from the elements of Gothic architecture as they were developed at different times and places. The arches, and a good deal of the tracery, are taken from forms which had been in a great measure abandoned more than a century before the date of the edifice. In fact it draws on the riches of almost every phase of Gothic architecture, except that which was contemporaneously present in England. There is scarcely a trace of the depressed arch and the usual thin shafting and mullioning of the perpendicular style. The door is square-topped, but not with the

usual spandrels of the Tudor architecture. When contemporary forms were adopted, indeed, the architect seemed to prefer the baronial to the ecclesiastical; for the vaulted structure is sometimes abandoned without hesitation for the cross beam; and many of the pinnacles seem to take their character from the designs of decorated chimneys.

An endless, eccentric, and almost bewildering variety predominates throughout this structure—in the window tracery—the flying buttresses—the crockets, pinnacles, and mouldings of all kinds. "It is remarkable," says Slezer, in his prosaic way, "that in all this work there are not two cuts of one sort." Yet, by cunning adaptations and gradual divergencies, people are led to imagine identities, which, on minute comparison, utterly disappear, and make the investigator feel as if the restless spirit that predominated over the work were laughing at his baffled efforts. Among the eccentric devices the *plurima mortis imago* predominates—sometimes with scornfully ludicrous juxtaposition, at other times with gentler symbols, as when flowers are seen sprouting from the empty sockets of a skull. Within the mouldings of two of the arches are strings of clustered figures in a slight relief, which, on investigation, are found to be the ancient allegories of the seven deadly sins, and the dance of death—

"Lessons for every heart—a Bible for all eyes."

But whether, in this late specimen, the artist was influenced by the spirit of symbolisation which imbued Vincent de Beauvais and his followers, may be doubted. The influence of these encyclopædias in stone was dying out; and it is probable that the decorator of Rosslyn merely adopted the series, because he had seen it conspicuous in the cathedral of Rheims, or other ancient works. We have in this building the common legend—the origin of which it would be curious to trace—of one of the finest pieces of the workmanship being completed by the apprentice in the absence of his master, who, in rage and mortification, puts him to death. Among the grotesque heads in the decorations, it was not difficult to find that of the master, the apprentice's mother, and the apprentice himself: the last, for the benefit of visitors from the neighbourhood of Bow bells, was made more telling, by a streak of red chalk being drawn across the brow to represent a hatchet-cut. The apprentice's work in Rosslyn is the wreathed pillar, so markedly distinct from all the others. It is observable, by the way, that Slezer calls it the Prince's Pillar; and the founder had the title of Prince of Orkney. Whether the Dutch draftsman mistook the word 'prentice for prince, or those who handed down the traditional story have converted prince into 'prentice, each one may judge for himself.

The reader will readily remember those lines which so expressively convey what is, perhaps, the most striking and poetical of all family presages—

"O'er Roslin, all that dreary night,
A wondrous blaze was seen to gleam;
'Twas broader than the watchfire's light,
And redder than the bright moonbeam."

These lines, and the equally descriptive ones which follow them, were suggested by the prosaic and brief statement of Slezer:—"There goes a tradition that, before the death of any of the family of Rosslyn, this chapel appears to be all on fire." It happened to the present writer, one clear evening, to be walking in the neighbourhood of Rosslyn, when he was startled from thinking of other things by the appearance, through the branches of the trees, of what seemed a row of bright-

red smokeless furnaces. It was a fine setting sun shining straight through the double windows of the chapel; while otherwise, from the particular point of view, its influence on the horizon was scarcely perceptible. The phenomenon had a powerful effect on the vision; but it was more that of ignition than of sunlight, from the rich red which often attends Scottish sunsets. Though the setting sun doubtless pierces through many other double ranges of windows, yet perhaps there were few which, a couple of centuries ago in Scotland, could have rendered it with the same remarkable effect. It may be observed that the position of the building is the most appropriate that could be chosen, had its builder desired to produce this effect. It is on the summit, not properly of a hill, but of a ridge of elevated ground, parallel with a great portion of the country south of the ravine of the Esk, while northward and westward there are no near hills sufficiently high to intercept the level rays which pass through the double line of windows. The quality which the position of the building gives it of being seen far around, though it is not on very elevated ground, is evinced by its being now surmounted by the works of the ordnance surveyors.

Though generally spoken of as if it were the chapel of the neighbouring castle, this costly edifice was erected for a foundation of a collegiate church, to be ministered to by a provost, six prebendaries, and two choristers. It was founded in the year 1446, by the representative of the semi-royal house of Sinclair—a man whose list of noble titles, beginning with Prince of Orkney and Duke of Oldenburg, has been noted for its almost Spanish tediousness. Only the chancel of the edifice was completed. Although the transept was begun, yet the idea of the cruciform completion seems to have been so definitively abandoned, that the partition wall raised against the west end of the chancel was pretty richly decorated.

If all the niches which honeycomb the buttresses and pillars had each its statue, the building must have been singularly profuse in sculpture. Some of them are, however, so small and short, that it seems questionable if they can have been filled. Slezer's engraving of Rosslyn, more elaborate than most of his representations, depicts a multitude of images; but he is so absolutely deficient in his representation of existing details, that there is no trusting him for the non-existing. In the manuscript volumes, in the Advocates' Library, of the zealous Father Hay, who was connected with the Sinclair family, there is a minutely finished pen-and-ink view of the edifice as it was, or was supposed to be, before the iconoclasism. It is more minute than Slezer's, and still more abundant in statues; but it is not *so* minute and accurate as to make one believe that it represents statues that really existed. This sketch, by the way, shows the west end topped by a series of crow-steps—a statue on each step. In the same view, a circular window is represented as covering a part of the space at the east end, now covered by a modern restoration.

It is from the manuscript of Father Hay that Sir Walter Scott took his notice of the striking legend of the Sinclairs being buried in their armour. He wrote at the commencement of the eighteenth century, and was present at the opening of the vault where lay the body of Sir William, who, he says, was interred on the day when the battle of Dunbar was fought, in 1650. The Father thus describes the body:—

"He was laying in his armour, with a red velvet cap on his head, on a flat stone; nothing was spoiled, except a piece of the white furring that went round the cap, and answered to the hinder part of the head. All his predecessors were buried after the same manner in their armour. Late Rosline, my gud father, was the first that was buried in a coffin, against the sentiments of King

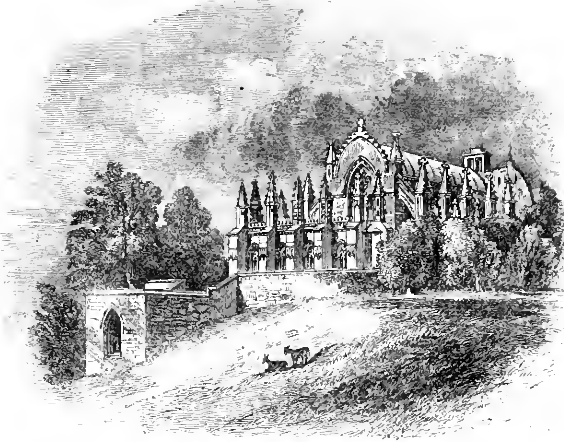
James the Seventh, who was then in Scotland, and several other persons well versed in antiquity, to whom my mother would not hearken, thinking it beggarly to be buried after that manner. The great expenses she was at in burying her husband, occasioned the sumptuary acts which were made in the following Parliament." This refers to an act of the Scottish Parliament, "restraining the exorbitant expense of marriages, baptisms, and burials," passed in the year 1681. The act limits the number of persons who may attend a funeral according to the rank of the deceased—a hundred to a nobleman; and it "prohibits and discharges the using or carrying of any pencils, banners, and other honours at burials, except only the eight branches to be upon the pale, or upon the coffin when there is no pale."

An authentic history of this remarkable family might throw some light on the history of masonry, or, more properly speaking, of architecture, in Scotland. Among the documents in Father Hay's collection, there is one which acknowledges, in curious terms, an ancient prerogative and privilege exercised by the house of Rosslyn in relation to the masonic craft. "The deacons, masters, and freemen of the masons and hammermen within the kingdom of Scotland" say, "that for as mickle as from adge to adge it has been observed amongst us and our predecessors, that the Lairds of Roslin has ever bein Patrons and Protectors of us and our priviledges, like as our preidecessors has obeyd, reverenc'd, and acknowledgd them as Patrons and Protectors, whereof they had lettres of protection and other rights granted by his Majesty's most noble progenitors." The document proceeds to state that these documents were lost in a conflagration which destroyed the family muniments. They acknowledge the continuance of this patronship in the house of Sinclair, narrating thus the effect that would be caused by its loss:—"Our haill craft would bin destitute of ane patroun protectour and overseer, whilk would engener manifold imperfections and corruptions both amongst ourselves and in our craft, and give occasion to many persons to conceive evill opinion of us and our craft, and to leive off many and great enterprises of policie, whilk would be undertaken, if our great misbehaviour were suffered to goe on without correction." The specific powers thus conceded to the family were enumerated as "with full power to him and them, be themselves, their wardens, and deputs to be constitute be them, to affix and appoint places of meeting for keeping of good ordre in the said craft, als oft and ma oft as need shall require, all and sundry persons that may be known to be subject to the said vocation to make be called, absent to amerciat, transgressors punish, unlawes, casualties, and other duties whatsomever pertaining or belonging, or that may befall to be payed of whatsomever person or persons subject to the said craft,"—and so on.

The subscription to this document, bearing date in 1630, is remarkable for being signed by notarial aid after this fashion:—"The Lodge of Dundee.—Robert Strachane, master—Andrew Wast and David Whit, masters in Dundee—With our hands att the pen led be the Notar, undersubscriveand at our commands, becaus we can not writ." *

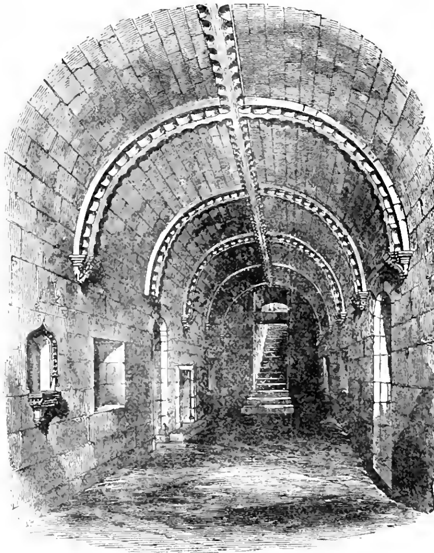
It may readily be supposed that the house which held so peculiar a privilege would desire to raise a conspicuous monument of the resources of the art and mystery over which it presided. A large number of those mysterious little signs called mason's marks, are to be found on the stones of Rosslyn. Mr Wilson, in his *Archæology of Scotland*, gives a transcript of twenty-two of them,† and justly says, "that the observation and collation of these marks have become objects of interest, as calculated to aid in the elucidation of the history of the medieval masonic guild."

* Hay's Memoirs, MS., Adv. Lib., ii. 553. † P. 640.

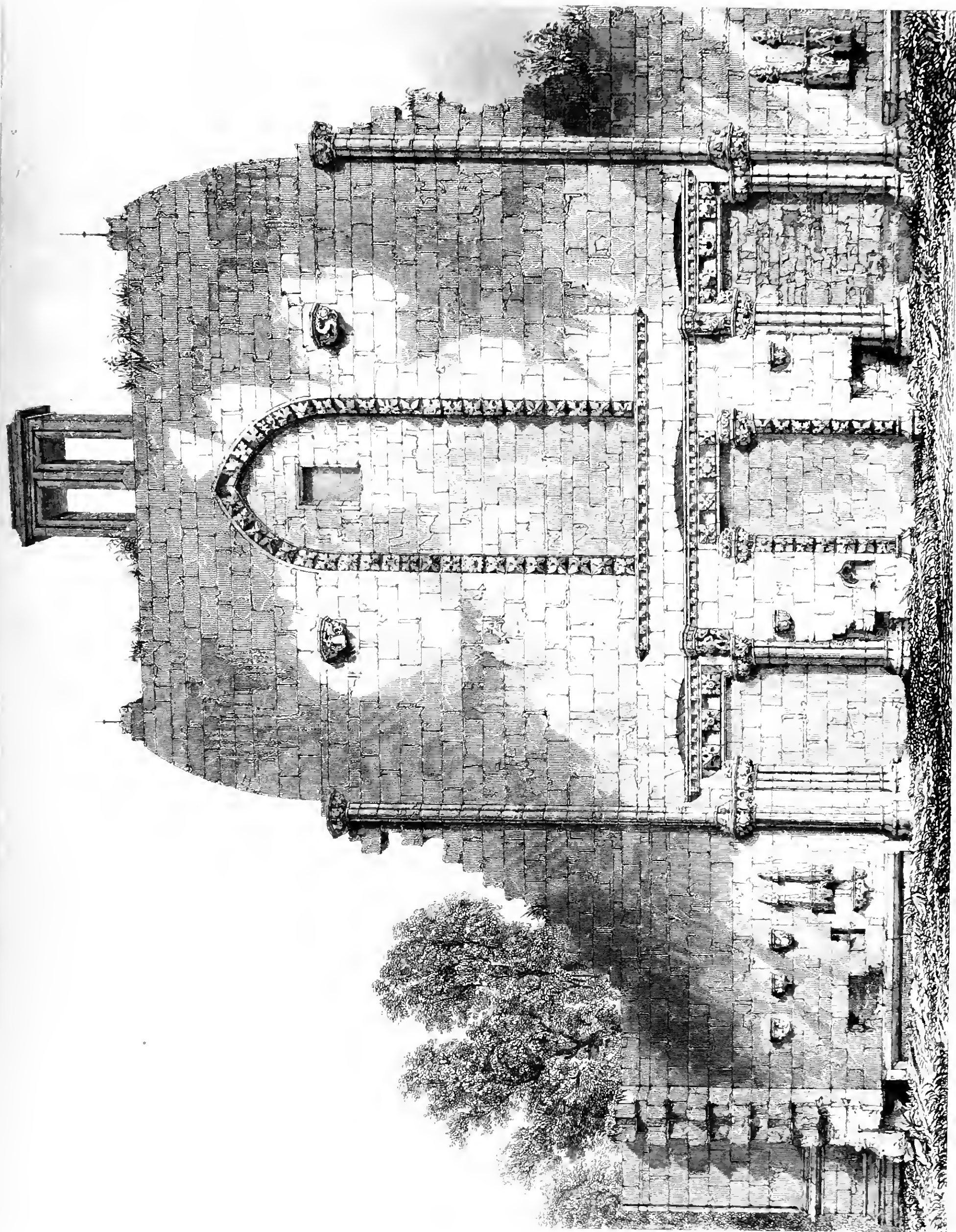


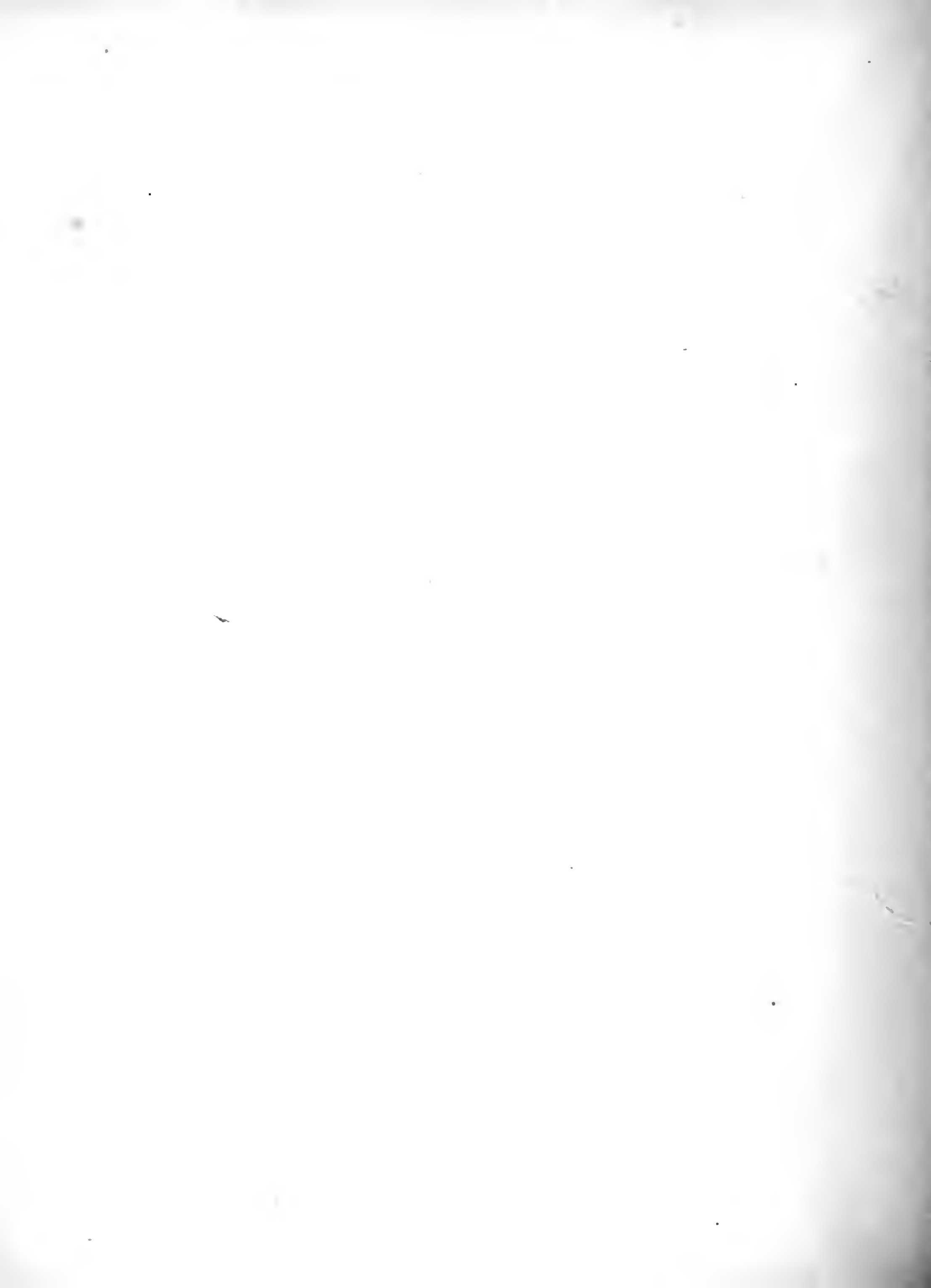
Unlike Glasgow Cathedral, which stands upon a declivity, Rosslyn Chapel is built upon level ground, edging a rapid descent. In other respects, notwithstanding we are comparing small things to great, there is some identity; for Glasgow has its under Church, and Rosslyn has what is said to have been an under Chapel, although the building on the hill side is not under, but attached to the eastern end of the upper edifice, the means of communication between the two being by a steep descent of steps represented in our interior view upon this page.

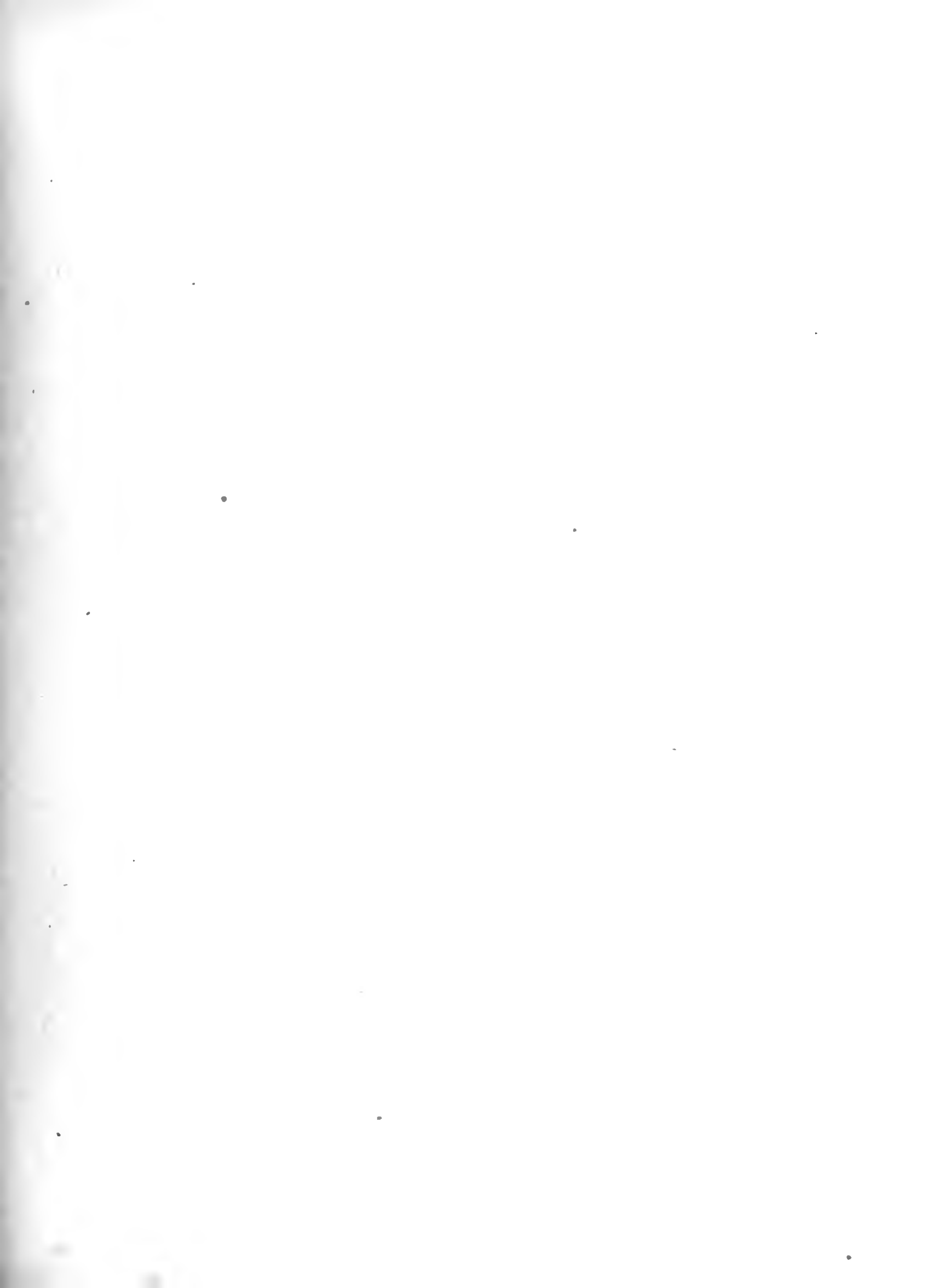
Our woodcut above delineates its external appearance, and renders description unnecessary.

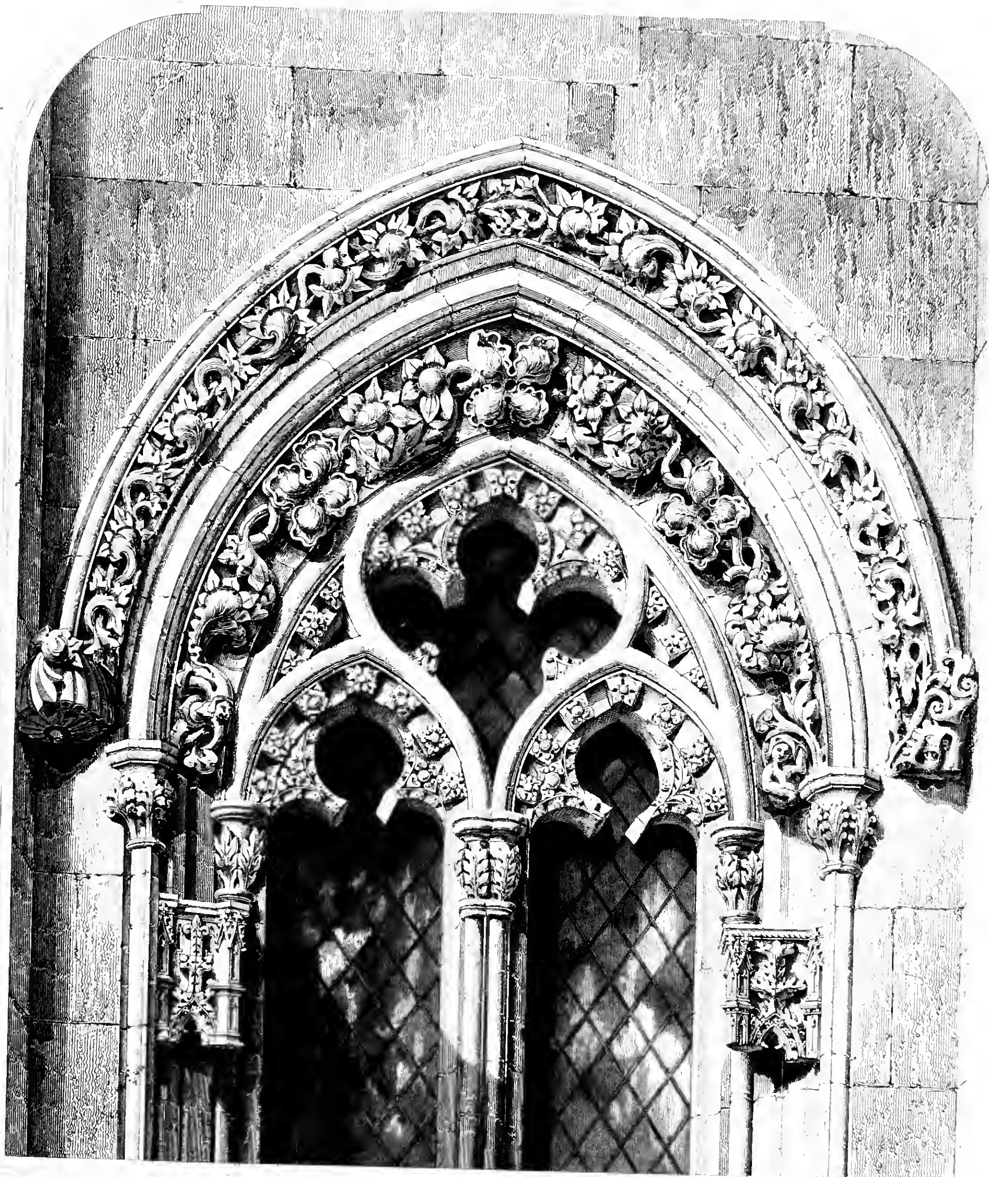


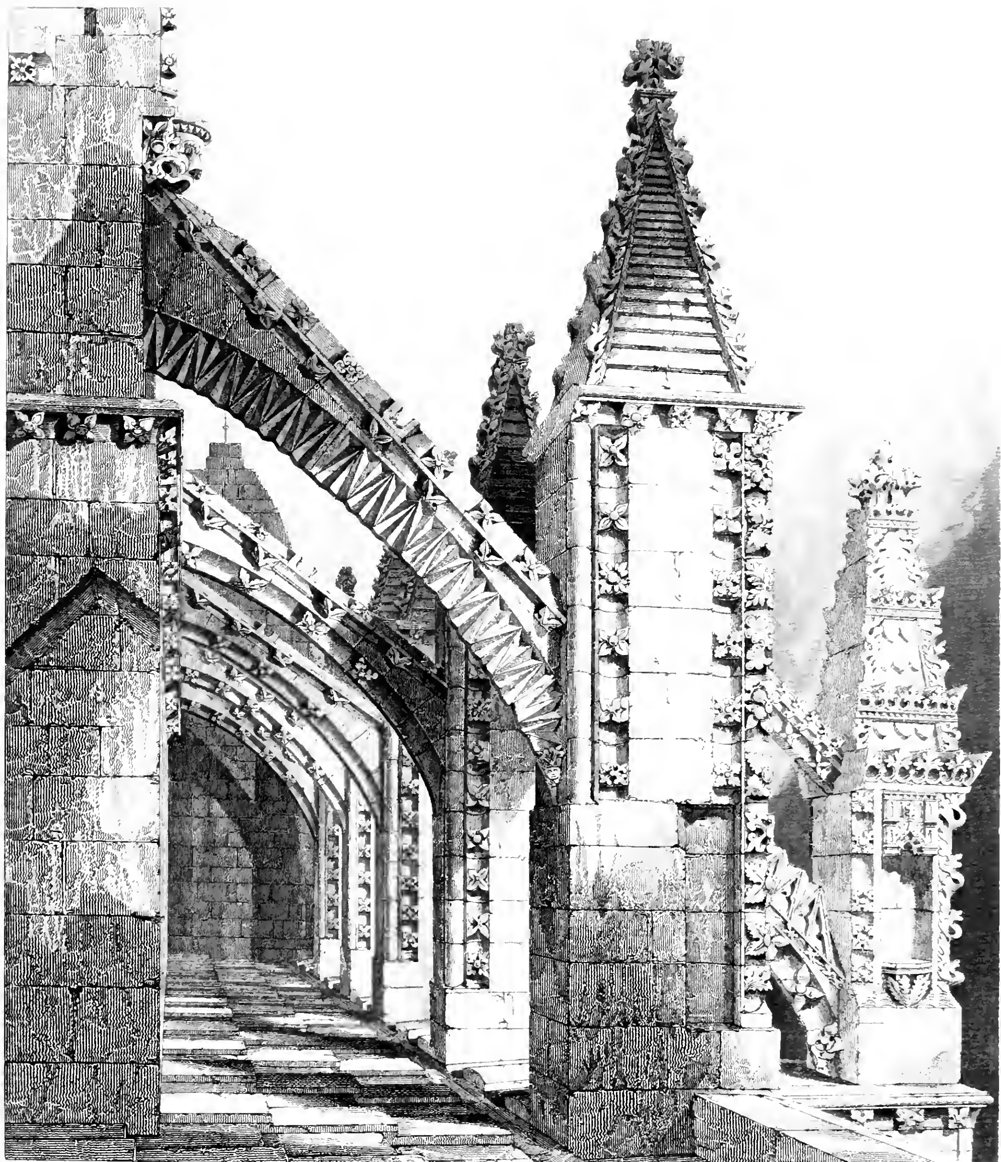
The use of this lower building has been a subject of sad puzzling to antiquarian brains. Was it a Chapel as generally asserted? Under the eastern window there was the stone altar; there is the piscina, and the aumbry for the sacramental plate —— but what else? Our delineation shews a fire place (which has its chimney); a goodly array of closets; a doorway once communicating with the outside; and a second door, leading to an inner room, or rooms. Its domestic appurtenances clearly shew it to have been the house of the priestly custodier of the Chapel, and the ecclesiastical types first named were for his private meditations. And thus the puzzle ceases.

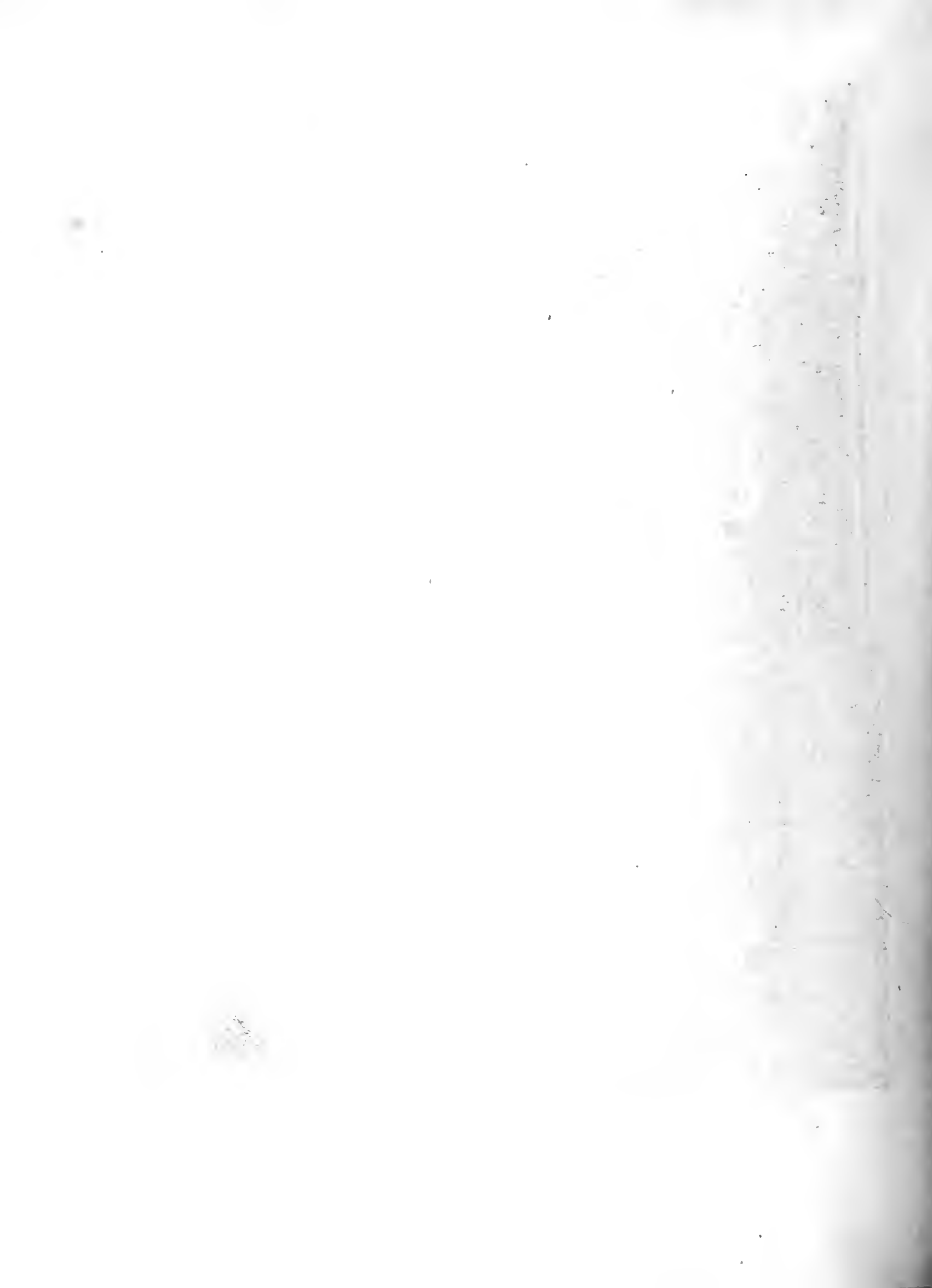


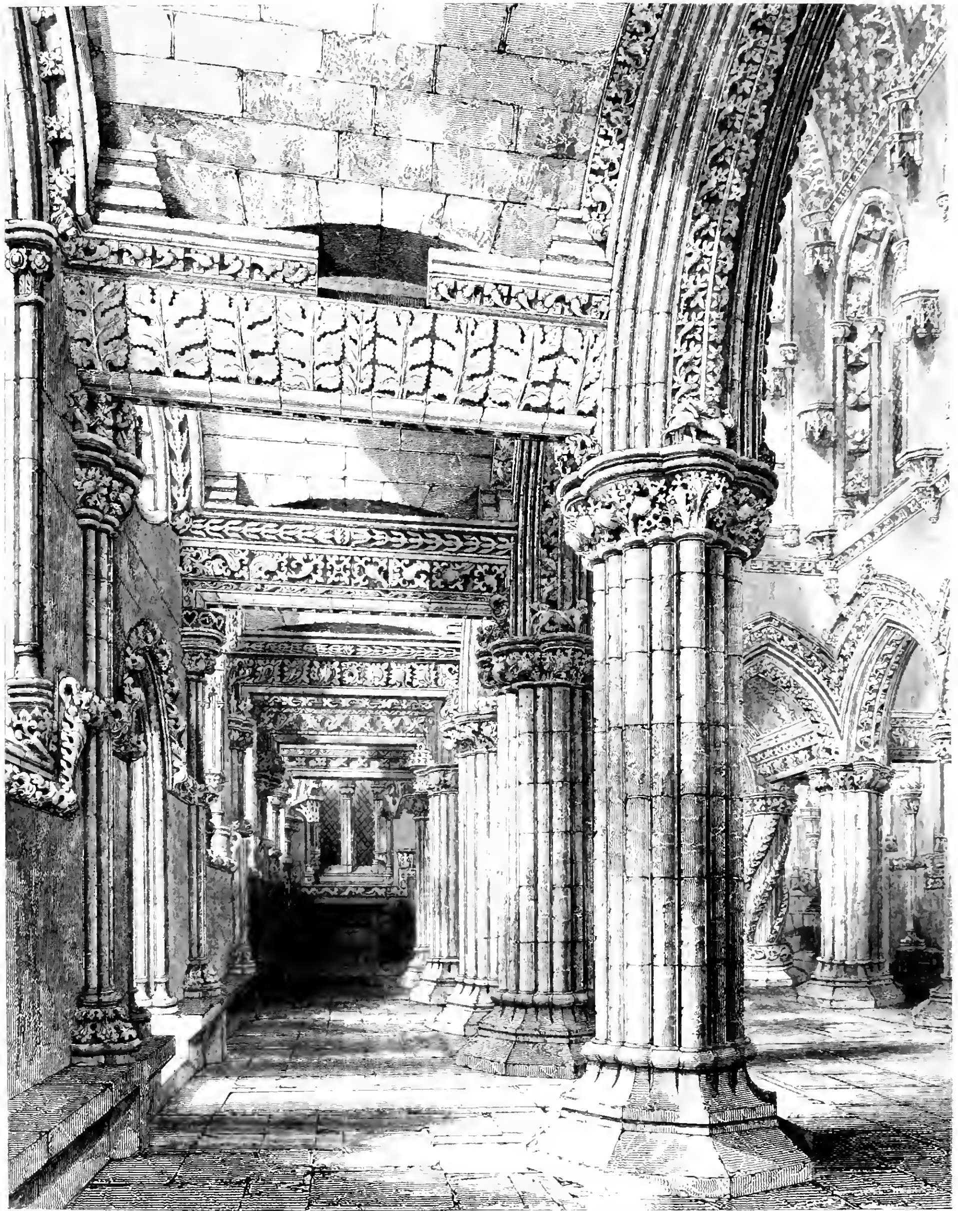


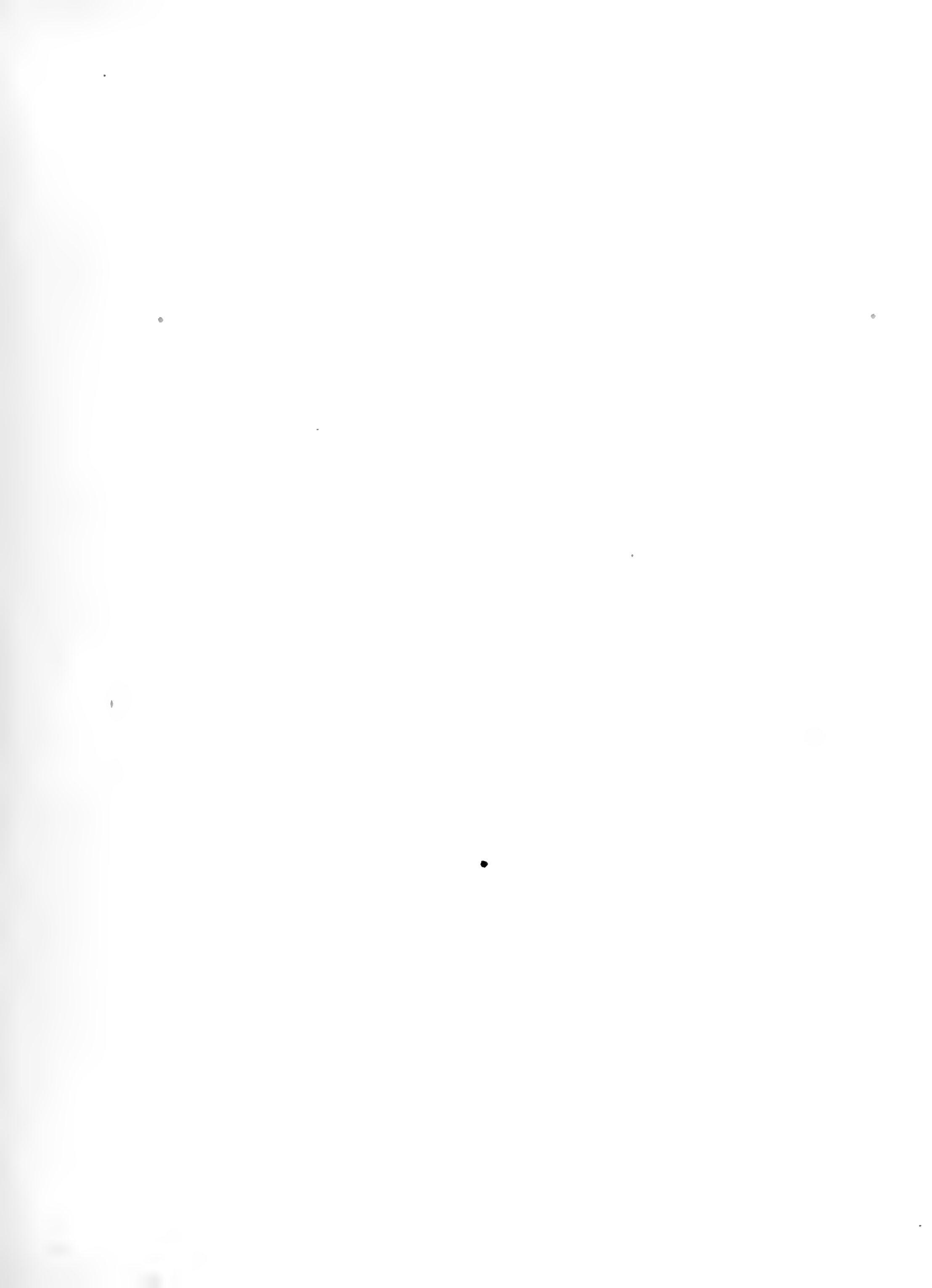


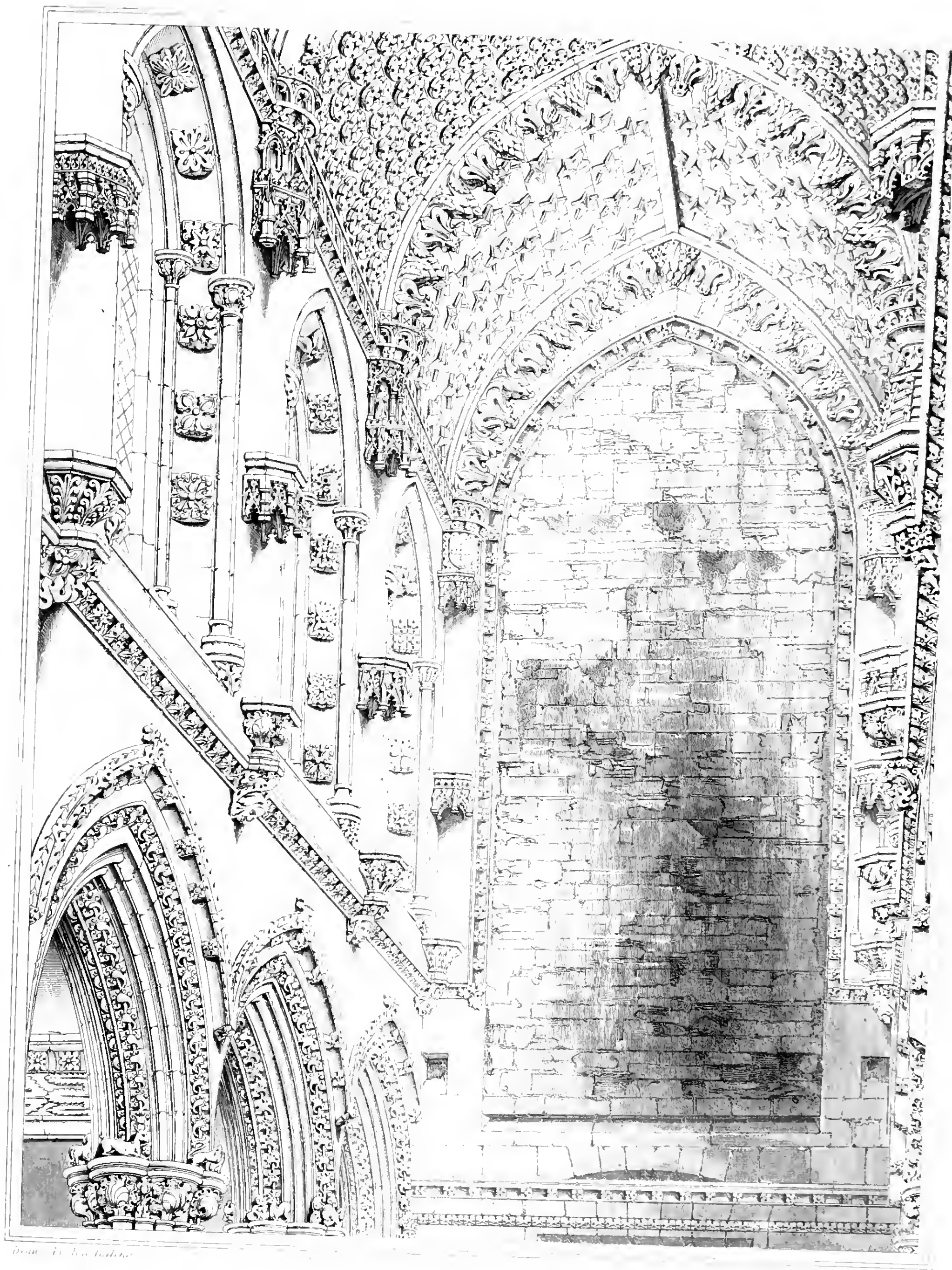


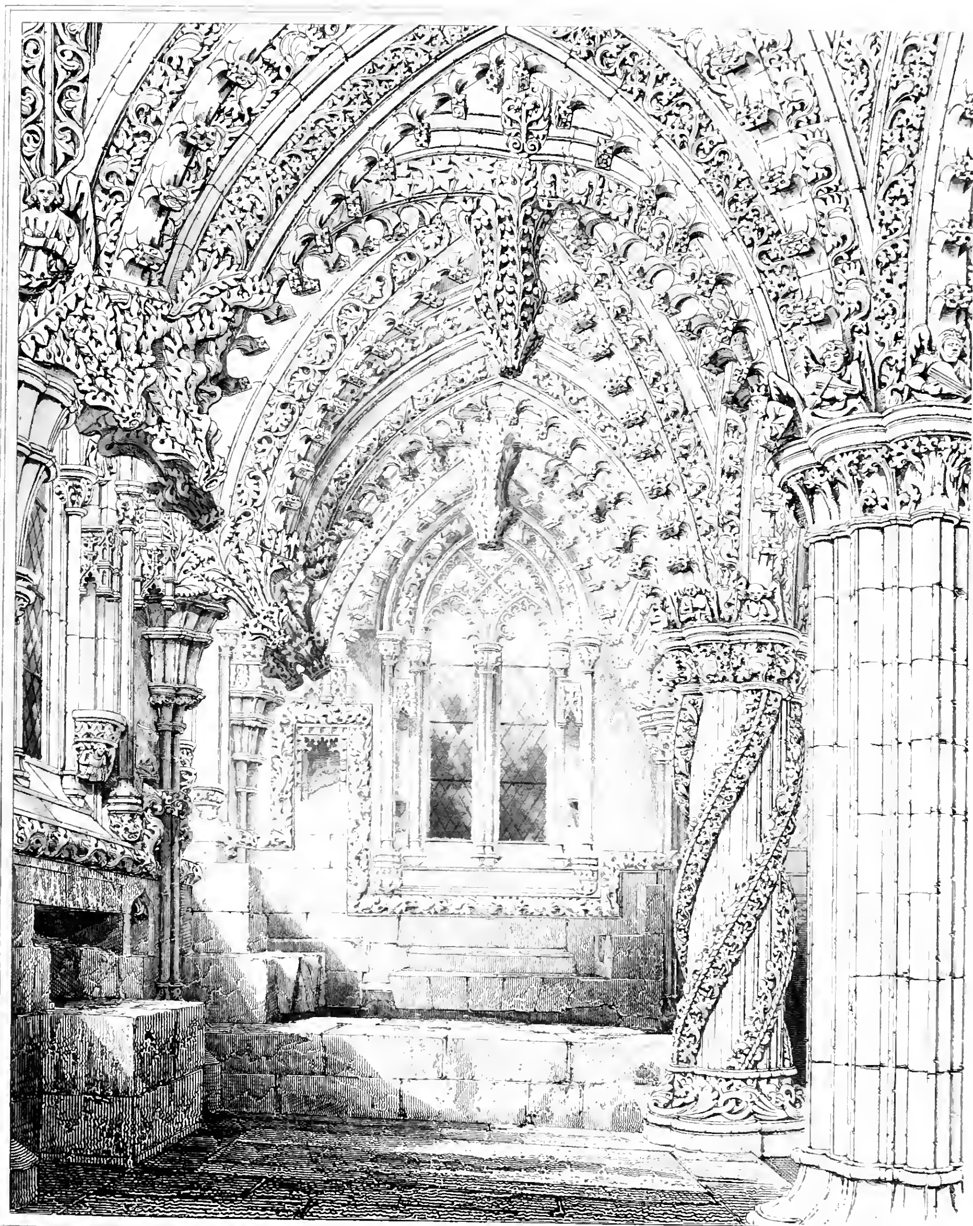












Drawn by R W Billings

HUNTINGTOWER.

This dusky, half-ruined stronghold presents its broad front on the right-hand side of the road leading from Perth by Crieff towards the Highlands. Many perceptible efforts to adapt its huge proportions to the accommodation of occupants of a humble class, serve, with other indications, at once to show the traveller that the place where monarchs were entertained or imprisoned now afford shelter to the obscure artisan. The building, consisting of two old square towers, united by partially embattled screen, has nothing to distinguish it from other Scottish fortalices of the fifteenth or sixteenth century; but the traveller along a road diversified by few other objects of interest, may beguile his impatience to reach the neighbouring mountain barrier, by gazing on the broad dark mass, and reflecting on the remarkable passages of history that have been performed within its walls, and the contrast which its present destiny suggests to its conspicuous connexion with the most turbulent period of our national annals.

It was within the walls of this old fortress, then known by the name of Ruthven Castle, that, in August 1582, James VI., a youth of sixteen years old, was residing with Lord Ruthven, who had induced the King to visit him in his hunting-seat, and join him in his rural sports. One morning, when the young monarch arose, he found the castle surrounded by a thousand men; while the Earls of Mar and Gowrie broke into his presence with the rude discourtesy offered in those wild times by the strong to the weak, whether they were princes or peasants. When he attempted to escape, the Master of Glammis fiercely interposed; and when the helpless youth, never very firm of nerve, burst into tears, the Master used the memorable expression, "Better bairns greet than bearded men." Such was the abrupt revolution, known as the "Raid of Ruthven." What other dark plots have been developed within these walls, history has in vain toiled to discover. It was the abode of those Ruthvens who fell in the Gowrie conspiracy; and now that the old house in Perth, the scene of actual violence, has been destroyed, the Huntingtower and Fastcastle possess an interest, as the only remaining edifices which sheltered the organisers of this mysterious plot.

It was beneath the walls of this castle that in 1644 Montrose gained one of his most remarkable victories. His Irish army had ravaged Argyleshire, and, joined by his Highland followers, passed northwards to meet their general, whom they found disguised as a Highland gilly, with one attendant. Lord Elcho, who with his Presbyterian troops occupied Perth, marched forward with six thousand men; but being raw, untried levies, they were dispersed immediately by that impetuous rush, on which it was the practice of the mountaineers to peril the fortunes of the day.

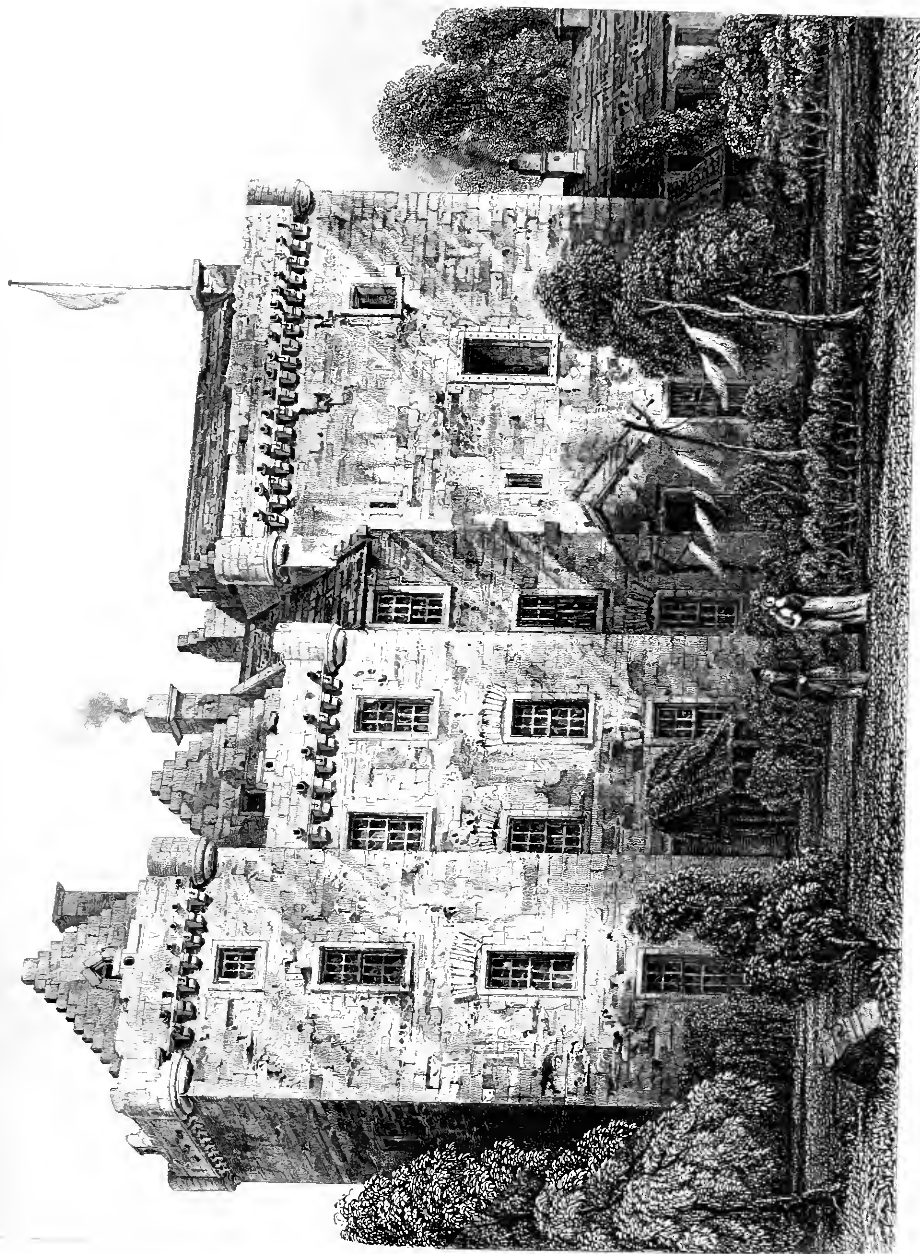
Pennant has preserved a tradition of a totally different character from these incidents of conspiracy and warfare, connected with the gap between the inner corner of the broad square tower, and the bastion lower down springing from the building between the two towers, called "the maiden's leap." A daughter of the house of Ruthven had received the advances of a youth whose pretensions were not encouraged by her parents; one night she had visited his chamber, and her mother, informed of the fact, was taking up a position on the stair to cut off her retreat. "The young lady's ears were quick; she heard the footsteps of the old countess —ran to the top of the leads—and took the desperate leap of nine feet four inches, over a chasm of sixty feet; and, luckily lighting on the battlements of the other tower, crept into her own bed, where her astonished mother found her, and, of course, apologised for her unjust suspicion.

The fair daughter did not choose to repeat the leap, but, the next night, eloped and was married."*

Another anecdote in relation to this castle, not so well known, introducing us to a spectre of very eccentric habits, is preserved in that great repertory of providences and supernatural events, the *Analecta* of the Rev. Robert Wodrow. In the year 1698, the Rev. William Leslie, chaplain of the Earl of Tullybardine, was residing alone in the castle. "Being all alone in his chamber, which was on the top of the tower, while he was close at his book, reading with the candle-light, and the fire in the chimney giving a good light likewise, about twelve o'clock of night, when all the servants were in their bed, and far from him, without reach of cry, there came something and chopped at his door. Mr Leslie says, 'Come in;' upon which it lifted the sneck and opened the door and came in; and when he saw it, it was ane apparition of ane little old man, about the height of the table, with a fearful ugly face, as if he had been all brunt, which spake to him thus,—'Mr William, you bade me come in, and I am come in,' which, to be sure, did not a little affright him; but yet he had the liberty and boldness to say, 'In the name of the Lord—whence?' It said, 'From hell.' 'Why art thou come here to disturb and affright me?' It said, 'I am come to warn the nation to repent.' He replies, 'God never uses to send such messengers upon such an errand.' It says, 'This will render them the more inexcusable!" Presently, there being a good number of Irish bibles standing all in a row upon a high shelf in the room, which my lord was designing to distribute among his highland servants and tenants, it scrambled up the wall with unaccountable nimbleness, and threw them all down upon the floor, and scattering them through the room. Then, there being a block standing in the chamber, on which one of the gentlemen used to dress my lord's wigs, it lifted it up, and came towards Mr Leslie with it, holding it above his head, saying,—'If, Mr William, I had a commission or permission, I wad brain you with this.' And so it evanished."†

This was a sufficiently startling occurrence, and those who believe in it will not be at all astonished to hear that, "as the poor clergyman recovered out of one swoon, he fell presently into another; and in this condition he lay till to-morrow morning, at which time he was found almost dead."‡

* Tour in Scotland, iii. 110. † Analecta, i. 113. ‡ Ibid.

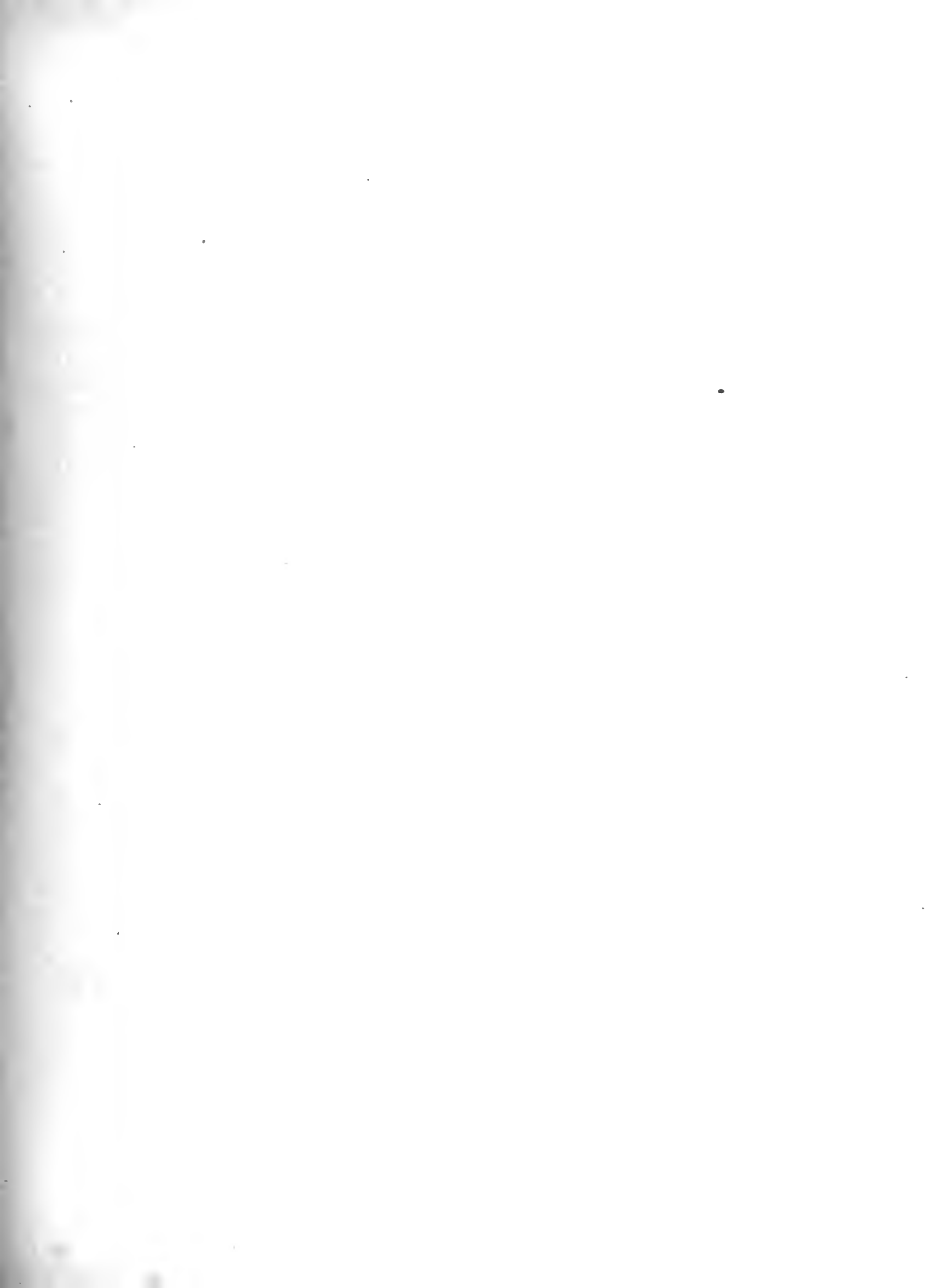


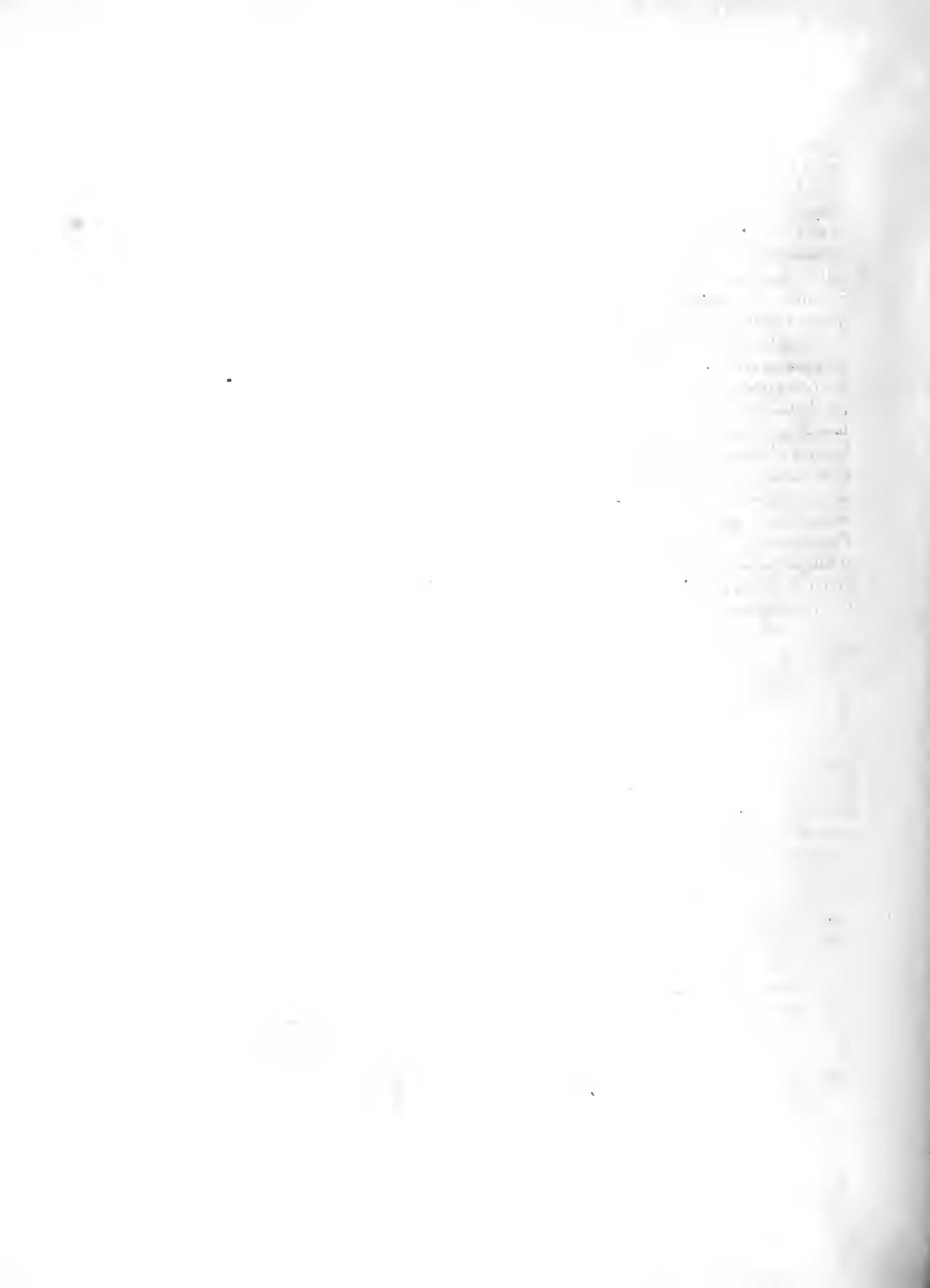
SETON CHURCH.

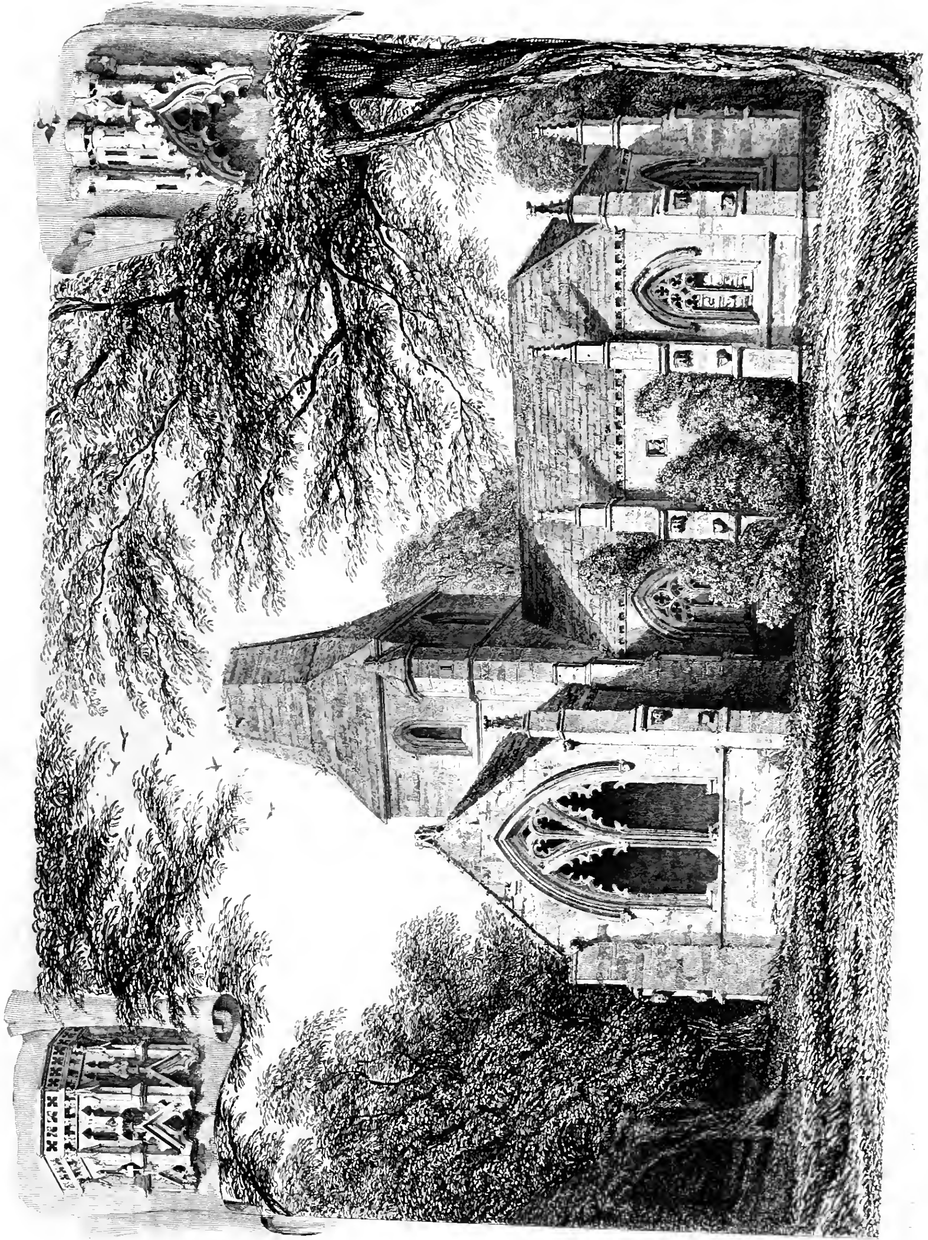
It is now upwards of fifty years since the old mansion or Palace of Seton, one of the glories of the Lothians, has been swept away, and we know it only in the rude engraving preserved by Grose, where it appears in the form of a vast cluster of round and square towers, curtains, and turrets, indicating the work of many different ages of architecture. Its place is now occupied by a modern mansion, intended to be an imitation of the old English baronial style. Having been for some time deserted, it is making rapid progress towards a state of premature decay, and in its broken windows and damp neglected walls has all the sadness without the dignity of antiquity. Round about it, in the shape of old walls and abutments, venerable trees and an ancient orchard, are scattered remnants of the departed Palace, but there remains but one object truly worthy of representing the ancient magnificence of the spot, in the ruins of the Collegiate Church endowed by the house of Seton, which they proudly placed, in the fulness of their patronising and protecting power, within the cincture of their palace walls. The building appears never to have been completed according to its original cruciform plan, of which only the chancel and transepts are to be seen, surmounted by the tower of an intended spire. The architecture is a mixture of the early English and the later styles, corresponding with the different periods at which the works were constructed. There is a fine oriel or apse of three pointed arches at the end of the chancel. On the north side, within a niche in the perpendicular style, are the monumental effigies of one of the Lords of Seton and his wife, somewhat mutilated, but in a less unseemly condition than such monuments are generally to be found in Scotland. The male figure is in plate armour, with a wreath round the helmet. On the head of the female the reticulated work is still distinct. The hands are closed in the usual attitude of prayer. Opposite to this monument is a richly decorated piscina in good preservation. The gloom of this old chancel, but feebly lighted through fragments of the boarded up windows, is enhanced by the multitude of tombs of various ages of which it is the repository. The services of religion have long ceased to be performed within its walls, and it is a burial vault rather than a church. Every slab on the pavement has some monumental purpose, and the visitor is the more forcibly reminded of the dust added unto dust that lies beneath his feet, by the earth being in some places disturbed, and shewing the shape and dimensions of the graves by laying bare portions of the flagstones by which their sides are cased. Some of the flat monumental stones have an appearance of greater antiquity than any portion of the church. On one of them may be traced the earliest symbol that is to be found on any stones in Scotland ascertained to be monumental—the great cross-handled sword, which served at once to indicate the warlike career of the dead, and his trust in the religion of peace. The roof is of pointed gothic and ribbed. and by one of the caprices so often found in gothic architecture, the base of the groined arch under the tower is not on a line with the apex of the chancel arch. A round-topped Norman-looking arch gives access to a cell behind the monumental niche already referred to, in which there lie some remnants of sculptural ornaments which time or violence has detached from their proper position. Here, imbedded in the wall, a large black marble slab, contains a Latin epitaph. which might more properly be called a biography, relating the services of George, the seventh Lord Seton, who having negotiated, as Ambassador for Scotland, the marriage of the Dauphin to

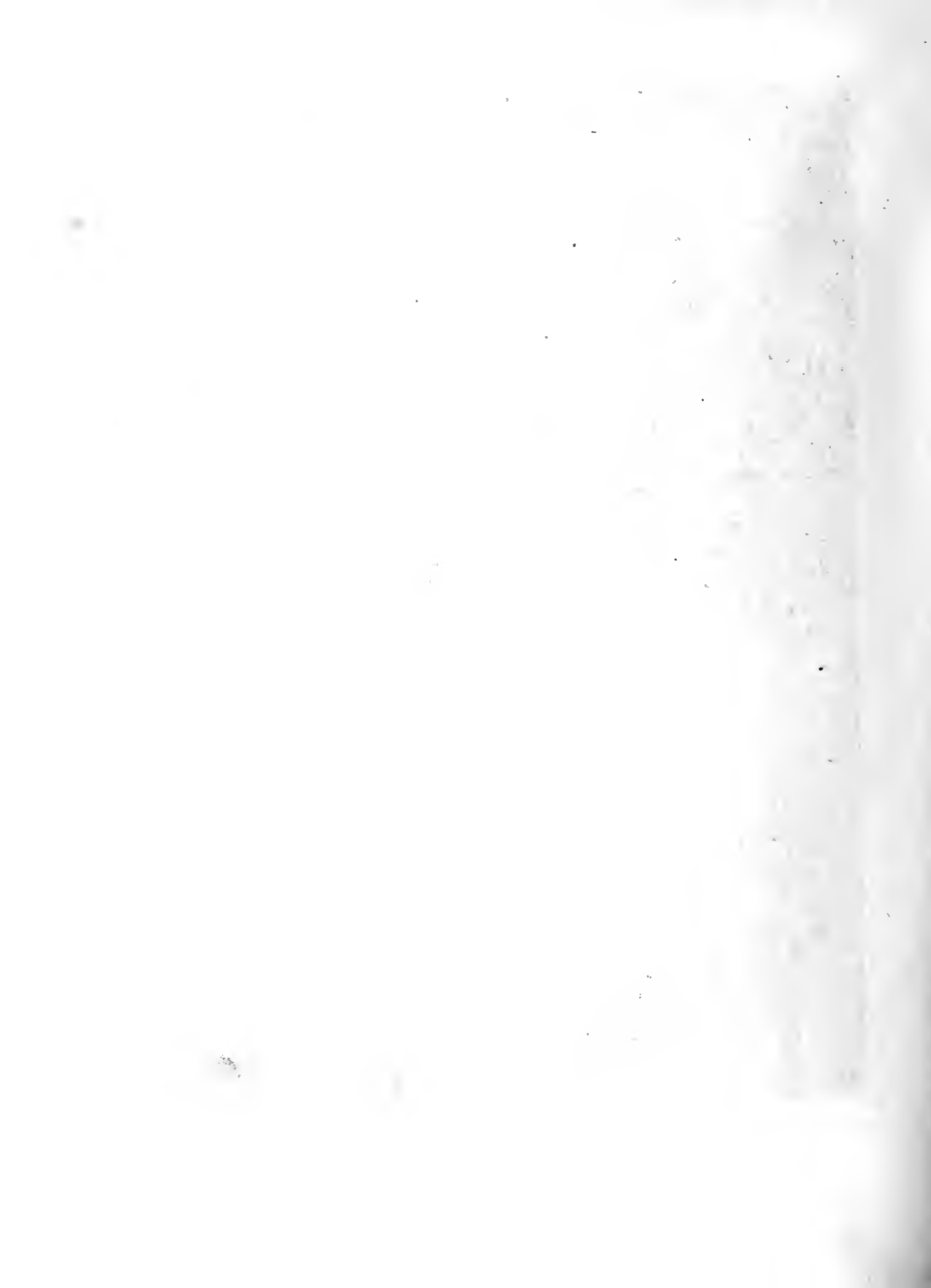
Mary Queen of Scots, remained ever afterwards one of the most devoted and disinterested adherents of that Princess, encountering in her service a series of adventures which would make the materials of many a romance. "After the unfortunate battle at Langside," says the family historian, "the said Lord George was forced to flee to Flanders, and was there in exile two years, and drove a waggon of four horses for his livelihood. His picture, in that condition, I have seen, drawn and vively painted, upon the north end of the long gallery of Seton, now overlaid with timber."* Owing to the zealous minuteness of Maitland, we possess a more full account of the progress of the building of Seton Church, than of many more important edifices. The third Sir Alexander Seton, who died in the middle of the fourteenth century was buried in the Church;† and the widow of his son Sir William "biggit ane yle on the south syd‡ of the pariche Kirk of Seytoun, of fyne astler; pendit and theikit it wyth stane, wyth ane sepulture thairin quhair scho lyis; and foundit ane preist to serve thair perpetuallie."§ The second Lord, George, who succeeded after the middle of the fifteenth century, and "was cunnyng in divers sciences, as in astrologie, musick, and theology," "pendit the queir of Seytoun from the rumbrassis but,|| fundit and erectit the college thairof, and devydit the personage thairof betwix the Provost and the prebendaris." The widow of his son, "biggit the foirwerk of Seytoun, above the yet; and als scho biggit the north cross yle of the college Kirk of Seytoun, and tuk down ane yle biggit be dame Katherine Sinclair, on the south syd of the said college kirk, because the syd of it stude to the syd of the kirk, to make it ane perfyt and proportionat croce kirk; and biggit the said [yle again?] and compleitit it as it is now. And als scho biggit the stepill thairoff to ane grit hicht, sua that it wantis lytill of compleiting."¶ It appears that the foundations connected with the Church were consolidated on 20th June, 1493, into one foundation for "a Provost, six prebendaries, two singing boys, and a clerk."**

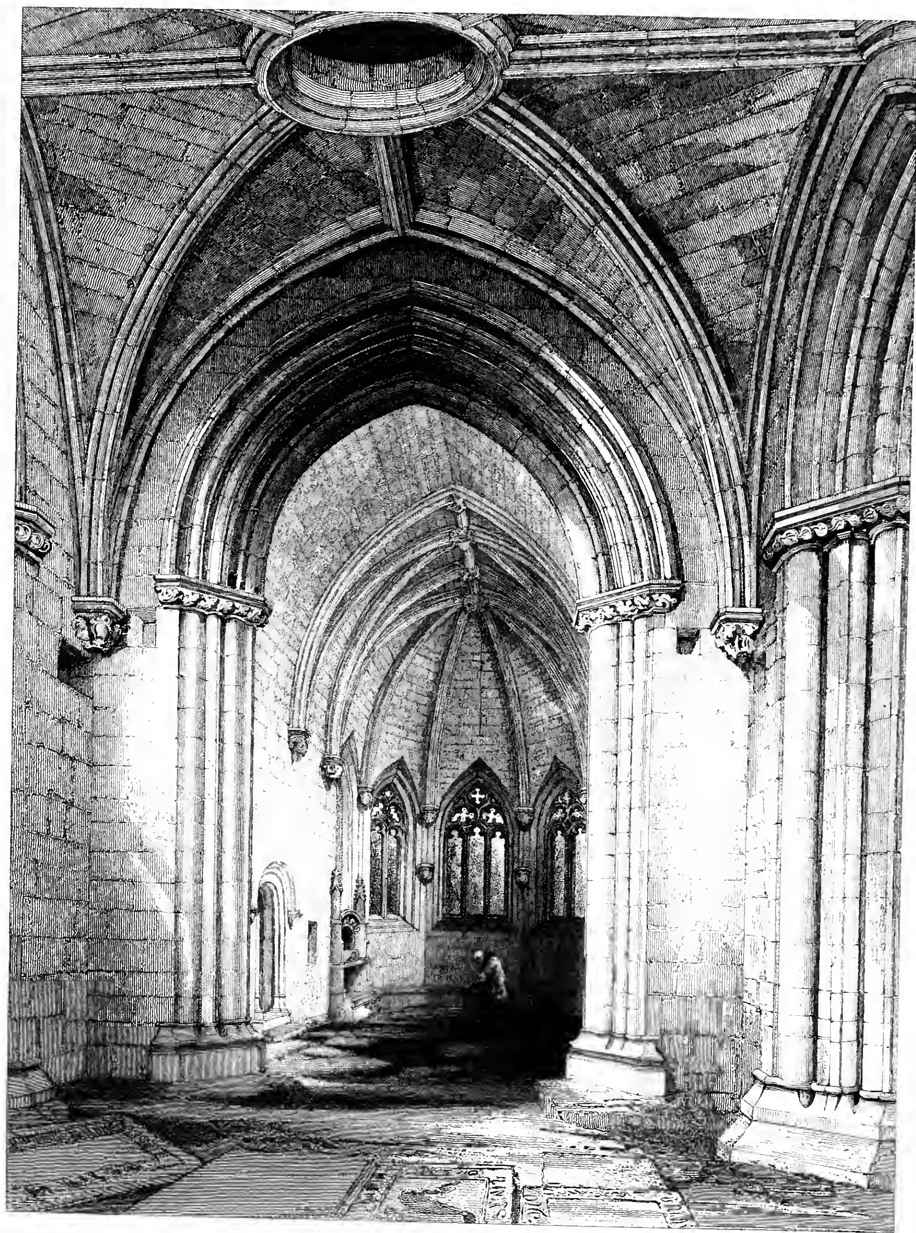
* Kingston's Continuation of Maitland, p. 56. † Maitland's History of the House of Seton, p. 24.
‡ Meaning apparently the south transept. § Ib. p. 29. || About. ¶ Ib. p. 39.
** Keith's Catalogue of Scottish Bishops, p. 472.

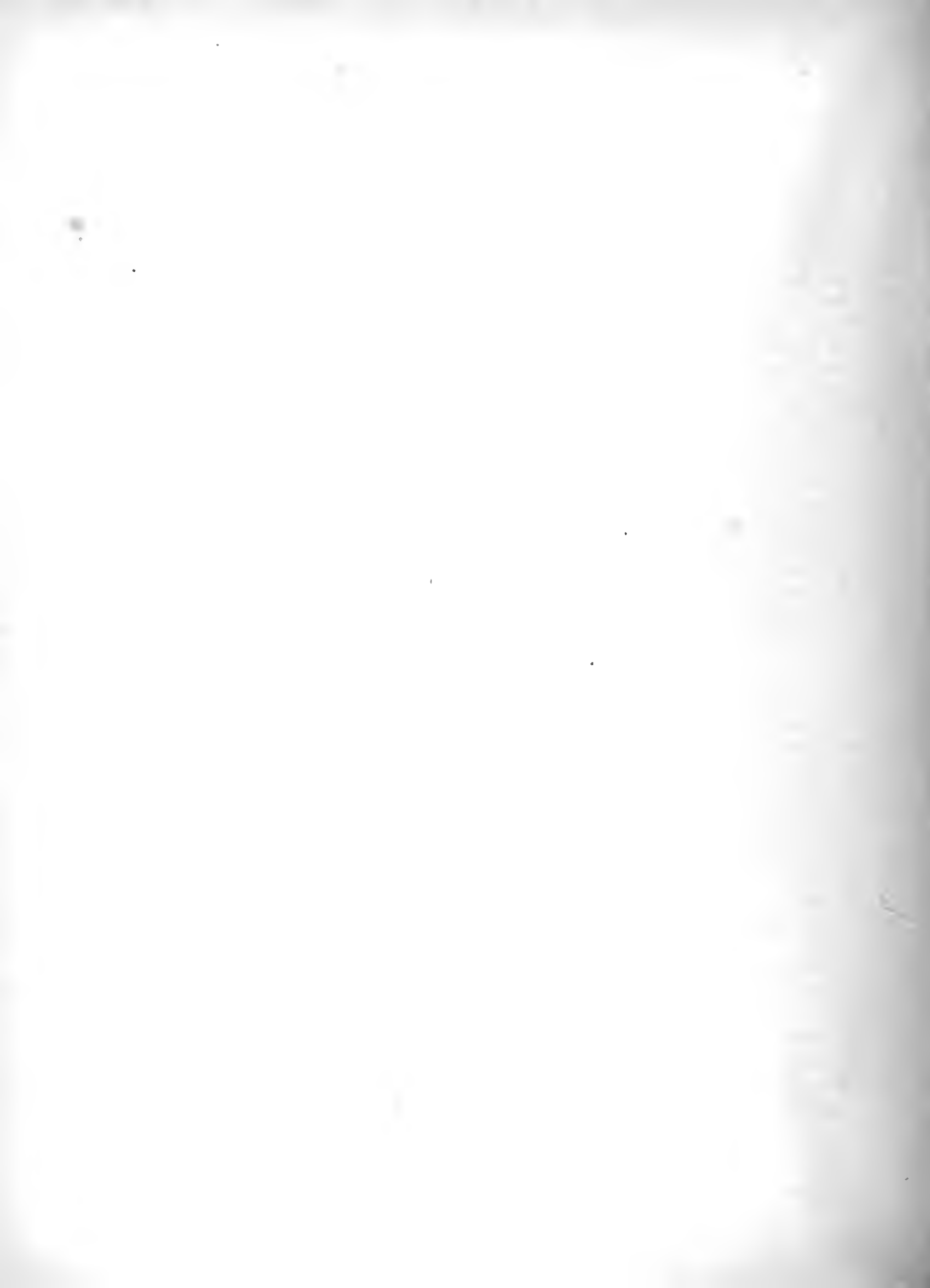












SPYNIE PALACE.

THE Episcopal dignitary whose see extended over the wilds of Inverness-shire, had need of substantial as well as spiritual powers and protections; and hence the broad massive square tower, with its loopholes, its iron stanchioned windows, and its bartizaned battlement, remains the most conspicuous feature in the palace of the Bishop of Moray. Mixed with the square, abrupt architecture of defence, there is just enough of the Gothic to convey a slightly ecclesiastical tone to the mass of ruins. The edifice commands a fine fruitful country, on which the ecclesiastical dignitary could look forth with pride, as the substantial fruit of the industry he excited and fostered. It stands close to the edge of a placid lake, useful as a means of defence, and probably affording an immediate store of that food which the Romish ecclesiastics had strong reasons for cultivating to the highest perfection.

Spynie was at a very early period a place of importance. It appears that the bishop's see was occasionally held here, and sometimes elsewhere. In the year 1203, during the episcopate of Bishop Bricius, the ambulatory system was abolished, and the cathedral was fixed at Spynie, whence it was afterwards transferred to Elgin. Its establishment at Spynie was by a bull of Pope Innocent, addressed to the Bishops of St Andrews and Brechin, and to the Abbot of Lindores, commissioning them to confer the cathedral honours on the Church of the Holy Trinity of Spynie. One of the reasons given for this selection, is, that the place would be easily approached by the friends of the church, but not very accessible to the wicked men in these parts who were its enemies;* a view from which we may infer that a fortification then existed on the spot. The bull is followed in the Episcopal muniments by the "magna carta" of Bricius, in which, after alluding to the migratory character of the cathedral, and its evil effects on the ecclesiastical condition of the diocese, he erects and endows eight canonries, with a constitution appointed to follow the model of the cathedral of Lincoln. One of the canonries was to be an appanage of the archdeacon, on condition that he obeyed his vow to uphold the liberties and immunities of the Church of the Holy Trinity of Spynie. The archdeacon, it was specially stipulated, was to receive investiture in the same manner as a simple canon in the cathedral of Lincoln. It was appointed that each canon should have a vicar in attendance, unless he resided at Spynie himself, so that there should ever be eight priests doing duty in the Church of the Holy Trinity.†

The bishop's fortified house would suit well as the keep of a temporal lordship after the Reformation, and its fine rich fruitful acres were an object of ardent desire among the grasping nobility. The fortunate lord of erection in this instance was Alexander Lindsay, son of the tenth Earl of Crawfurd, and grandson to the person known in the annals of the house as "the wicked master."‡ Alexander had advanced ten thousand gold crowns to assist King James to fit himself out for that celebrated journey, from which he returned with Anne of Denmark. He, indeed, was one of the King's companions on that expedition, but he returned before his majesty, as we find him on a bed of sickness receiving the following characteristic letter from the undignified, dissipated Solomon of the age:—

* Registrum Moraviense, 40. † Ibid., 42. ‡ Shaw's History of Moray, 103. Lives of the Lindsays, i. 32.

"Sandie,

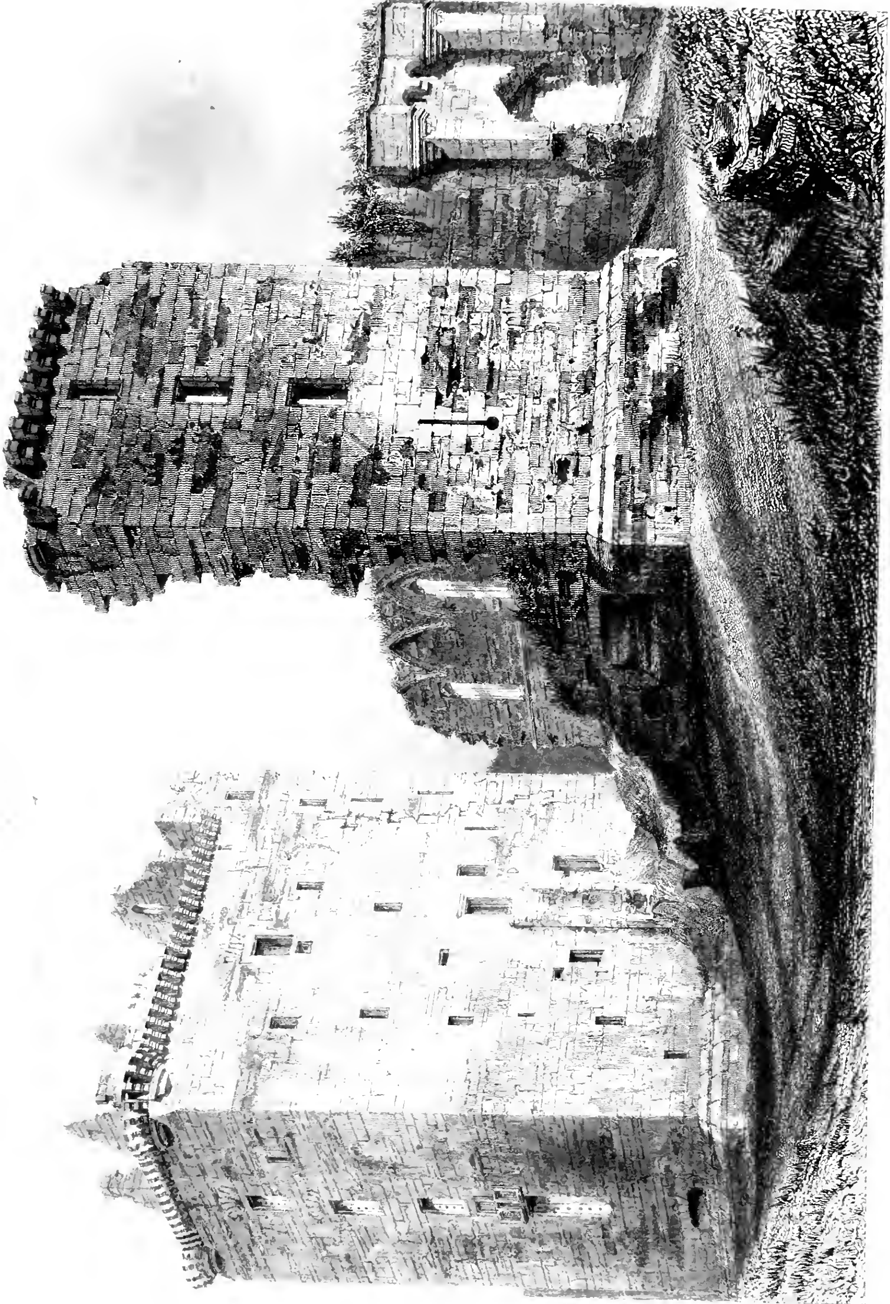
"Quhill youre goode happe furneis me sum bettir occasion to recompence youre honest and faithfull seruice utterid be your diligent and cairfull attendance on me speciallie at this tyme, lett this assure you, in the inviolabill worde of your awin Prince and maister, that quhen God renderis me in Skotlande, I sall irreuocablie, and with consent of Parliament, erect you the temporalitie of Murraye in a temporal lordshipp, with all honouris thairto appartaining.—Let this serue for cure to youre present disease.

"From the Castell of Croneburg, quhaire we are drinking and dryuing out in the auld maner. J. R."*

Accordingly, on 6th May 1590—the very day, we are told, when King James entered Holyrood with his bride—the temporalities of Moray were erected into a free barony, and conferred on Sir Alexander Lindsay, with the title of Lord Spynie. His good fortune did not exempt him from the peculiar dangers of the period, and he fell in a murderous encounter between rival branches of the "lightsome Lindsays." Though a man otherwise of fair repute, he had himself entered with a savage spirit into feudal disputes. Still more ruthless, however, was his relation the Master of Crawford, in whose ferocious will death was ever the doom of those who crossed his designs. He slew, with circumstances of great treachery—or "under trust," as the chronicles call it—his connection Sir Walter Lindsay of Balgawies, brother of Lord Edzell. The nephews of the murdered man determined to avenge themselves in the Master's blood. On the night of the 5th of July 1507, with eight followers, chiefly of the name of Lindsay, all "in gear," they lay wait for their victim at a corner of the High Street of Edinburgh. When he was attacked by them, he was in company with Lord Spynie and Sir James Douglas of Drumlanrig, but he had no attendants. His companions naturally defended their friend, and a furious combat took place in the midst of a darkness favourable to the weaker party, since no man could see his adversary, and the swords were wielded at random. All the three were wounded, and Spynie so desperately, that he died in eleven days. He was not the intended victim; and it was admitted that his slaughter was "a pitiful mistake;" but it gave little immediate annoyance, for the perpetrator "passes his way in safety, and his folks with him." He locked himself up in the mountain fortress of Invermark, and defied all the power of the Crown. In 1609 he was brought to trial, but the investigation broke down. In 1614 the matter was brought to a termination, in a manner too characteristic of the age. A solemn contract was entered into between Alexander Lord Spynie, eldest son and heir of the slain lord, and David Lyndsay of Edzell, in which, on the latter solemnly protesting that he was not the author of the slaughter, and that it was purely accidental, and giving a very handsome sum, along with one of his estates, in way of "assythement," Lord Spynie and his kin "remit, forgive and discharge all rancour of their hearts and minds, with all action of displeasure competent to them."†

* Lives of the Lindsays, i. 319.

† Lives of the Lindsays, iii. 386 *et seq.* Pitcairn's Crim. Trials, iii. 61 *et seq.*



CASTLE STEWART.

Not many years ago, the traveller on the verge of the Highlands would be attracted from the high road by a gloomy mass of ruins, rising over the tops of the trees, and affording all the pleasurable excitement of a discovery; for Castle Stewart is not one of the established sights which every tourist is driven to see. Entering by door or window, as he pleased, he might, without the annoying presence of a guide, grope his way among the gloomy vaults, or mount the winding staircases, and look forth from the bastions on the wide plains of Moray, and the mountains of Inverness. He would admire the many corbelled projections, square and round; the turrets of more than usual loftiness; the mouldings of the windows, and the cluster of high crow-stepped gables; and would generally regret that so fine a specimen of national architecture should apparently be doomed to rapid decay and destruction. It tended to make the effect of the ruin still more melancholy, that it did not appear to have been deserted from old historic times, but to have been recently inhabited; for, though all the flooring and the roofs were gone, fragments of rich cornicing, and other internal decorations, still clung to the mouldering walls. The natural inference, from the general aspect of the building, and especially from some great rents in the walls, was, that it had been burned. The clergyman of the parish of Pettie, however, gives a different and a singular account of this dilapidation, in a passage in which he also mentions the efforts which have lately been made to arrest the progress of the castle to decay—efforts which it must be regretted were not made in better taste, and with more reference to the original form of the building.

"When Darnaway was building, the joists of Castle Stewart were taken out, nearly to the entire destruction of its beautiful mouldings and friezes; but they could be put to no use in the new edifice. For several years the castle had stood unroofed; and, from neglect, the heavy projections were tearing the walls asunder. Of late years, the eastern wing has been rendered habitable; the whole building has received a roof sufficient to preserve the walls; and by the introduction of long bars of iron, the progress of the rents in the walls has been stopped, and their existence can now scarcely be detected. The interior of the building is one open space, from the vaults which cover in the lower story, and form the floor of the second, to the roof." The introduction of the following notice, from the same quarter, may be justified by the extreme scantiness of the materials for an account of this mansion:—"The garden of Castle Stewart, about twenty-five years ago, was the favourite resort of the schoolboy, who used to repair from Inverness and other quarters to it, as a paradise in which to spend his holiday. The turrets of the castle could scarcely be seen at that time, surrounded as it was by an old and flourishing orchard. The castle now stands in naked majesty in an arable field, only distinguished from other fields by a hedge of ash-trees, which have weathered some hundred winters."*

Castle Stewart is surrounded by objects of lively and varied interest. It stands, as it were, between the old world and the new. On the field of Gigha, and in other neighbouring places, are scattered the remains of a very far antiquity—Druidical circles, cromlechs, cairns, and old hill-forts. On the other side, jutting into the sea, are the modern bastions of Fort George, bristling with cannon, and still vigilantly garrisoned, as if Prince Charles Edward might land again to-morrow

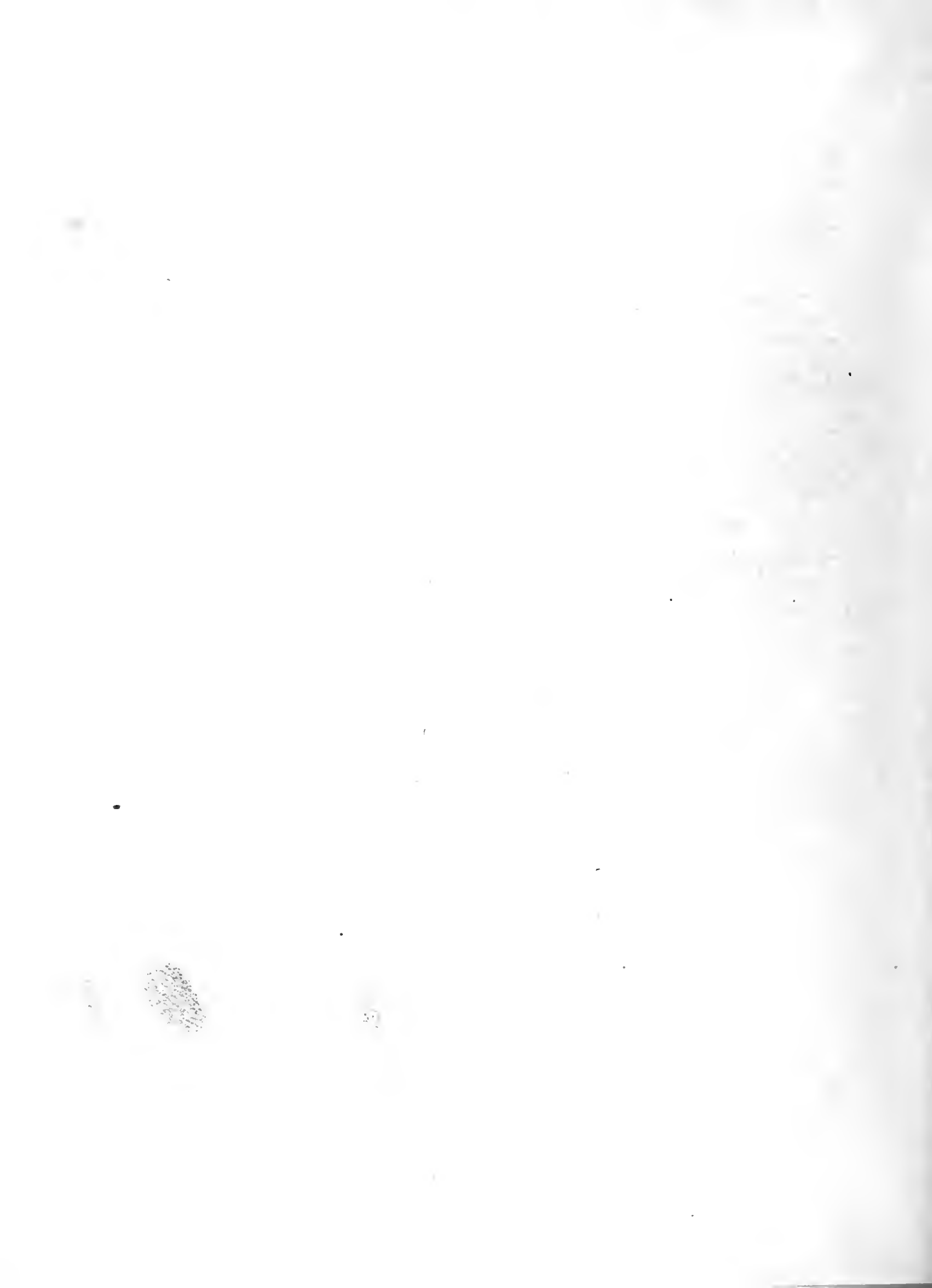
* New Statistical Account—Inverness-shire, 392.

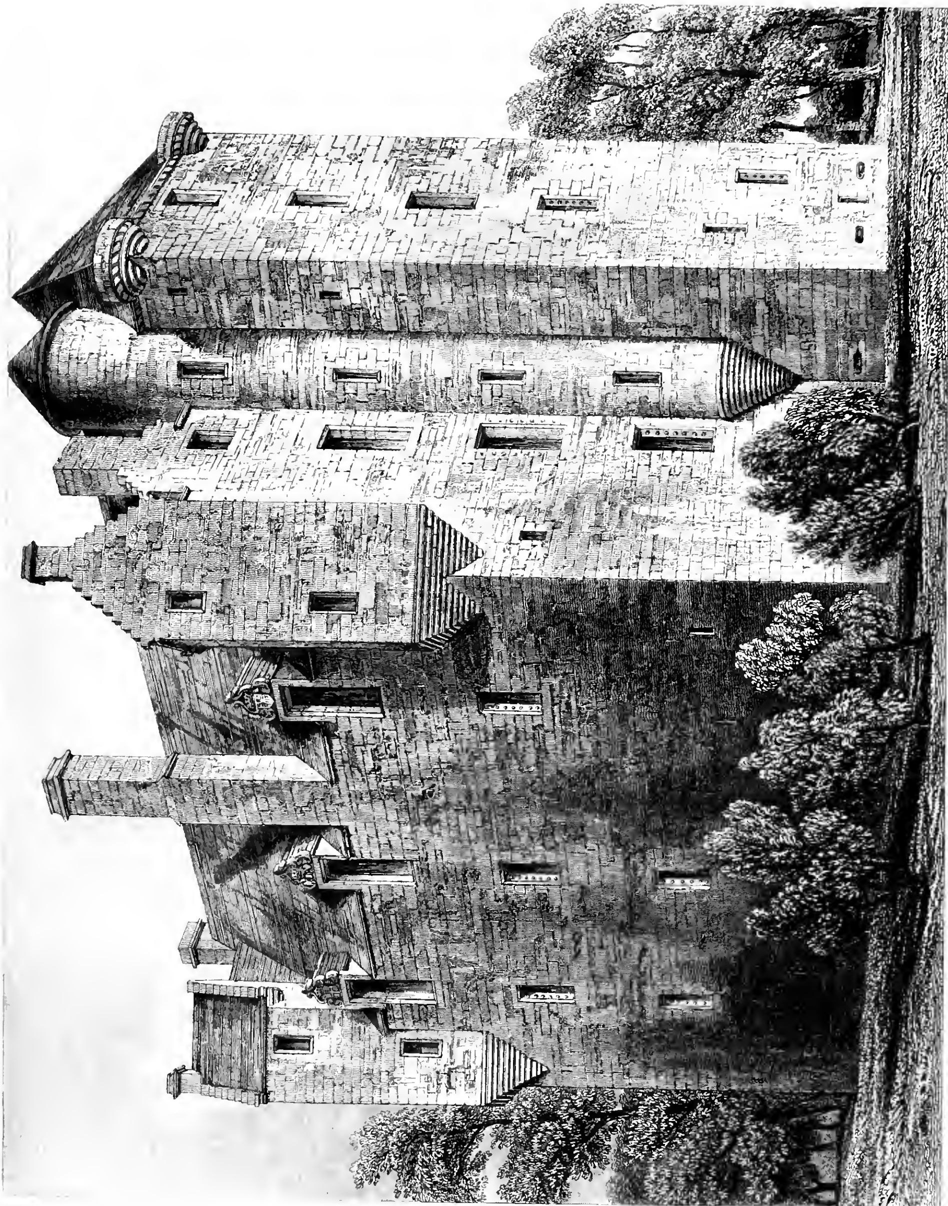
Not many miles away lies the battlefield of Culloden, and the whole neighbourhood is rich in decayed buildings. The people of the district are peculiar. Though inhabiting a very flat country, they have all the types of the Celtic race, and one is as much among Highlanders on those sandy fields as in the centre of the Grampians. The border where Celt and Saxon meet passes through the neighbouring town of Nairn, of which it used to be said that the western half did not understand the language of the eastern.

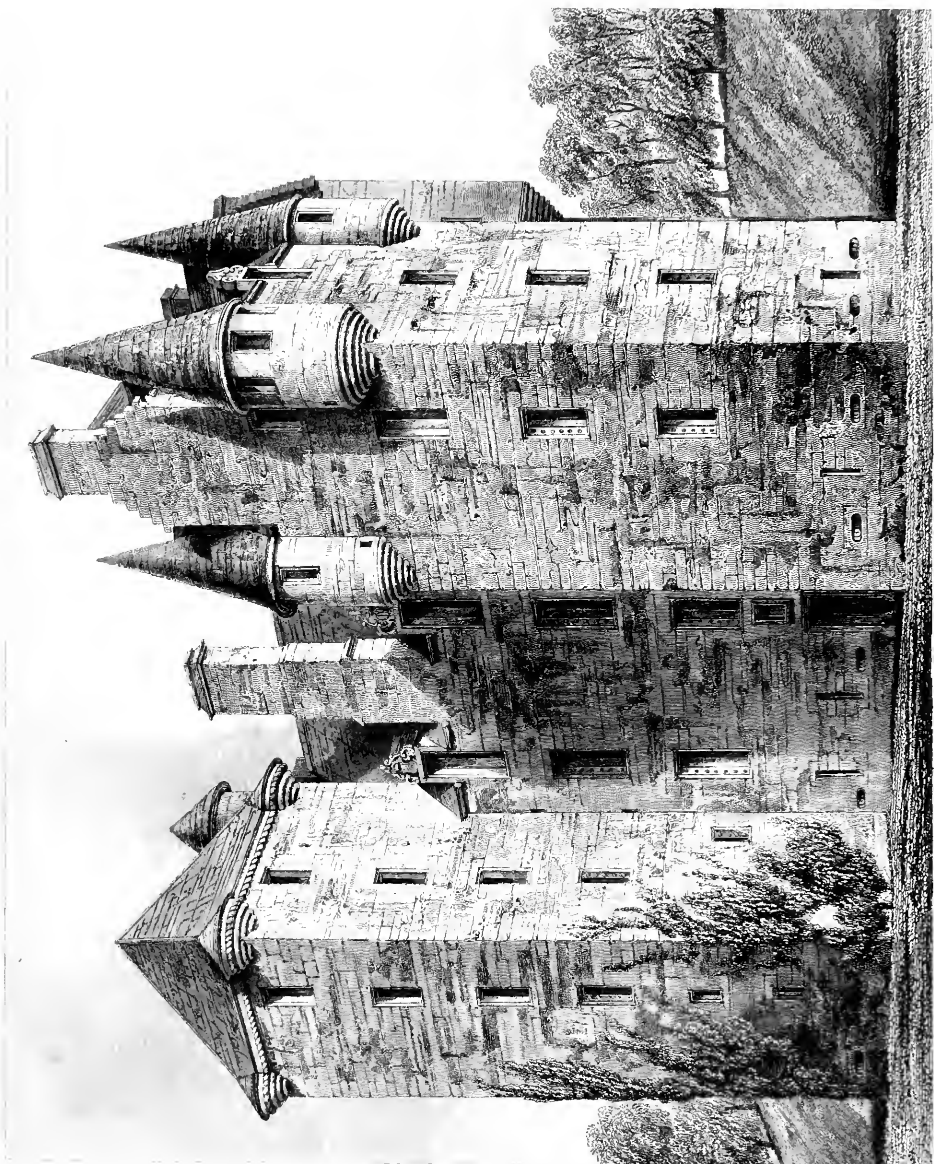
Little is known of the history of this edifice. Its name must be comparatively modern, and the local antiquaries have failed to identify with it any of the ancient names in the parish.* The parish of Pettie was of old a part of the great earldom of Moray. In the seventeenth century the Macintoshes had got a footing in the district, and carried on a series of wild feuds with the kinsmen and followers of the Earl of Moray. In the midst of these we are told of the Macintoshes, that, in the year 1624, " assembling five hundred of their men and partakers, they joyned together against the Earle of Murray. They goe to ane hous which he hath now of late built in Pettie, (called Castell Stuart.) They drive away his servants from thence, and doe possess themselves of all the Earl of Moray his rents in Pettie. Thus they intend to stand out against him." † In the year 1796, the Earl of Moray, who had only the privileges of the Scottish peerage, was made a British peer by the title of Lord Stewart of Castle Stewart.

* See Shaw's History of Moray. Statistical Account. Anderson's Highlands, 98. The name does not occur in the Cartulary of Moray.

† Gordon's History of the Earldom of Sutherland, 391.







STIRLING CASTLE AND CHURCH.

It were difficult to say which is calculated to give greater pleasure to the sight-seer—the view of Stirling Castle itself, from the plain below and the surrounding hills, or the panoramic prospect from the battlements, of which the edifice itself forms no part. Both possess in high perfection all the attributes which travellers seek in such scenes. The buildings rise from a perpendicular rock; they are ancient, varied in outline, and not only picturesque but highly ornamental. The whole scene is not so massive, perhaps, nor so impressive as Edinburgh; but the architecture is of a higher cast, and while in the Scottish capital a vast town of varied character lies spread below the rock, an object certainly grand and interesting in itself, the smaller town of Stirling, clinging as it were to the edges of the castle rock, down which it decreases in irregular terraces, forms an harmonious cluster, of which precipices and towers form a predominant feature, with which the venerable and picturesque buildings on the slope harmoniously combine. The architecture of Edinburgh Castle is rude, large, and simple; in some places it is deformed by modern incongruities. But in Stirling the palace and fortalice combined, are rich in architectural ornaments, which remind one of the statues, the mouldings, and the decorated archways of majestic Heidelberg. The various stages of the approach do not disappoint the estimate which the eye may have formed from some distant eminence. From whatever point the stranger proceeds, he passes here and there a steep crag or wooded eminence. Near the town, an ancient bridge, renowned in history, spans the Forth, accompanied by a more commodious but less picturesque companion, in the building of which the ancient ribbed arches with their steep narrow gangway were judiciously allowed to remain as very ornamental and somewhat useful. The town is full of old houses, with paved courts and arched entrances, from which pleasant gardens, wherein we may notice the antiquity of the fruit trees, stretch down on either side of the descent crowned by the castle, and exhibit in considerable vitality the economy of the old Scottish towns, where the houses were huddled together on an eminence, while all round them the gardens of the citizens stretched fan-like to the sun and the pure air. Ascending the main street, steep and rough, the edifices on either side, generally of venerable character, become more picturesque and baronial in their architecture, forming a gradation from the burgher's high-gavled dwelling to the imperial palace and fortalice. At the gate it rarely happens in the touring season that some obsequious serjeant of the garrison is not ready to do the honours of the antiquities to the stranger, and in expectation of a coming reward, interrupt his ramble with historical information not to be found in Robertson or Tytler. The central object is now reached, and the surrounding landscape may be viewed. Where the sun rises he shines over undulating woody ground and rich fields—stately mansions with their pleasure grounds—the winding Forth gradually widening into a marine lake—with towns and villages occurring at intervals, till the landscape is darkened by the distant smoke of Edinburgh. The bounding line of the horizon becomes more close and craggy as we turn northwards, and the glories of a summer sunset throw forward the deep purple outlines of the Grampian range, sharply and distinctly marked against the golden sky. The principal battle grounds of Scotland lie around; near the town was fought the battle of Stirling, and Wallace made his celebrated defence of the old bridge. Farther off are the sites of the later conflicts of Dunblane and Falkirk. But most

illustrious of all these scenes is that of the great national battle of Bannockburn—a spot that requires only to be named to bring with it the whole history of a great epoch.

Though it is one of the few old Scottish strongholds that have been kept up since the Union, with all the formalities of a fortress, the Castle has evidently more to recommend it to the notice of the antiquary than of the modern military engineer; and, indeed, its capabilities of defence are but too distinctly tested by the circumstance of its being an object of complaint, that each discharge of cannon on occasions of rejoicing shakes the walls and rock to the extent of drying up the springs. The buildings are varied; next the south-west is the oldest part, a rough simple square tower, with bastions overhanging the precipice. On the other side the gavils rise in large steps or gradations like those of the old houses in Belgium. The edifice, the edge of which projects forward in the accompanying plate, shewing between the windows niches supported on airy pilasters, or mouldings, is the Parliament house. We may attribute its design to that architectural taste which contributed to bring James III. to his tragic end. It is now, with its great hall, 120 feet in length, devoted to the mess rooms and other apartments of the garrison, and though not allowed to go to decay, its state of keeping must necessarily have degenerated to the level of its humble use. In this group of buildings is the chapel royal, built by James VI. to supersede another of earlier date. Part of it is occupied by the armoury, and the remainder was but a short time ago restored to its legitimate use as a garrison church. But the most remarkable and beautiful edifice is the Palace, forming a quadrangle, of which the side next the exterior court is represented in the engraving. The inner area is called the Lion's Den, and is traditionally believed to be the place where the monarch kept a certain number of these royal beasts. The original plan of the Palace, like that of the Parliament house, is attributed to James III., but it was not completed until the reign of James V. One apartment of the quadrangle was called "the King's room", or "the presence." The ceiling was of massive oak, arranged in deep, richly moulded compartments, each of which served as a frame for a piece of oaken sculpture, generally a head, raised in cameo. The great weight of this mass of wood occasioned the fall of a portion of it in 1777, when, unfortunately, instead of being repaired, the whole was removed as a more economical arrangement. "The oaken carvings, each of which had formerly occupied a centre of one of the square compartments into which this roof had been divided, were on this occasion divided among a variety of individuals. Some of these *fumosæ imagines* had even found their way into the common jail of Stirling, where the taste of the prisoners found means thoroughly to disguise them, by means of white lead and vermilion complexions, yellow hair, and gaudy uniforms; and it is most probable that every trace of their original destination would in a short time have been lost, but for the fortunate accident which drew to them the attention of a lady, well qualified by her knowledge of art, to appreciate the true value of these neglected relics."*

These venerable works of art have been the cause of much critical discussion, in which efforts were made to identify them as portraits of Scottish monarchs, but without much success. That works exhibiting such mastery of art should have been the production of native genius is unfortunately very improbable, and it is necessarily inferred that they were the work of some eminent continental carver in wood. Some of the "Stirling heads" now ornament the walls of men well able to appreciate their excellence, and casts in plaster, coloured to resemble old oak, may frequently be met with.

* Essay on the Stirling Heads.

The exterior of the Palace, the architectural character of which may be estimated from the accompanying plate, is profusely decorated with statuary, in some respects of a very peculiar kind. On the other side of the edifice, reached by rounding the corner to the left, there is a row of sculptural efforts, the fruits of an imagination luxuriant but revolting, and indicating abominations that can be but indistinctly traced through the effects of injuries which appear to have been inflicted more from disgust than a love of mischief. It is rather when contemplating these obscene groups, than when looking on the symmetrical architecture or the smiling landscape, that one remembers how this fair scene has been stained with blood. Johnston, who wrote epigrams on the various Scottish towns, says of Stirling,—

Heu quoties procerum sanguine tinxit humum.

It is signalised not only by the blood of fair war, naturally attending it as the principal fortress of Scotland—but by that of treacherous murder. It was here that James II. stabbed the Earl of Douglas—and a room is shewn as that in which the deed was perpetrated, which is, or lately was, fitted up as an inner drawing room, with all the attributes of modern comfort and elegance, added to not a few relics of ancient magnificence. The tragedy, which one does not readily associate with so pleasant a chamber, occurred in 1451. The King had asked Douglas to visit him at Stirling, for the purpose of holding an amicable conference on those many outrages of the powerful noble, of which condign punishment rather than an amicable conference would have been the conclusion, had the Crown possessed power enough openly to crush him. There is no doubt that Douglas attended under the strongest assurances of safety—given, it is hoped for the honour of human nature, without any presentiment of the coming tragedy. The King took him aside from the great chamber of audience, into the small room, and strongly urged him to break the "band" or private confederacy, which he had formed with the Lords Ross and Crawford. The surly noble, conscious of a power to cope with royalty, stoutly asserted that he would not break with his best friends to humour the caprice of a sovereign. The King, stung to fury, stabbed him with his dagger, crying, "False traitor, if thou wilt not break the bond this shall." The attendant Lords brought dishonour on their order by finishing the bloody work, and casting the body from the window.

In the newspapers of the 14th October, 1797, there is this paragraph. "On Thursday se'night, as some masons were digging a foundation in Stirling Castle, in a garden adjacent to the magazine, they struck upon a human skeleton, about eight yards from the window where the Earl of Douglas was thrown over after he was stabbed by King James II. It is thought, and there is little doubt but what it is his remains, as it is certain that he was buried in that garden, and but a little distance from the closet window."

Within the space at our command it is impossible to notice even the more important events connected with the history of Stirling Castle. They run through the whole history of the wars and civil polities of Scotland. It would be difficult to decide when it was first used as a place of defence. It is unnecessary to adopt the assertion of Hector Boece, that it was defended by Agricola, or his other statement, that, being a strong fort, the mint of Osbret of Northumbria was held within its walls, whence came the use of the term "Stirling money" in England. It is mentioned as a fortified place in the twelfth century. William the Lion having in 1174 been taken prisoner in an unsuccessful expedition across the border, was soon afterwards released, on paying ransom money, and delivering into the hands of the King of England, as a sort of

security to keep the peace, the four principal fortresses of his country, Stirling, Edinburgh, Roxburgh and Berwick. The restoration of the pledges and the remission of the ransom were among the chivalrous generosities of Richard I. In 1296 this fortress fell into the hands of the invading army of England. It was subsequently retaken by Wallace, and became the centre of his most romantic deeds of heroism. When Wallace retreated before the great army of Edward, he left the fortress in flames behind him. It was immediately rebuilt, and in the subsequent wars served more than any other place to mark by it captures and recaptures the oscillation of victory between Scotland and England. The last effectual siege incurred by the Castle was by Monk, who, in 1651. by means of batteries raised in the burying ground of the church, compelled it to surrender, and carried off the Scottish records deposited within its walls. It was ineffectually besieged by the Highlanders in 1746.*

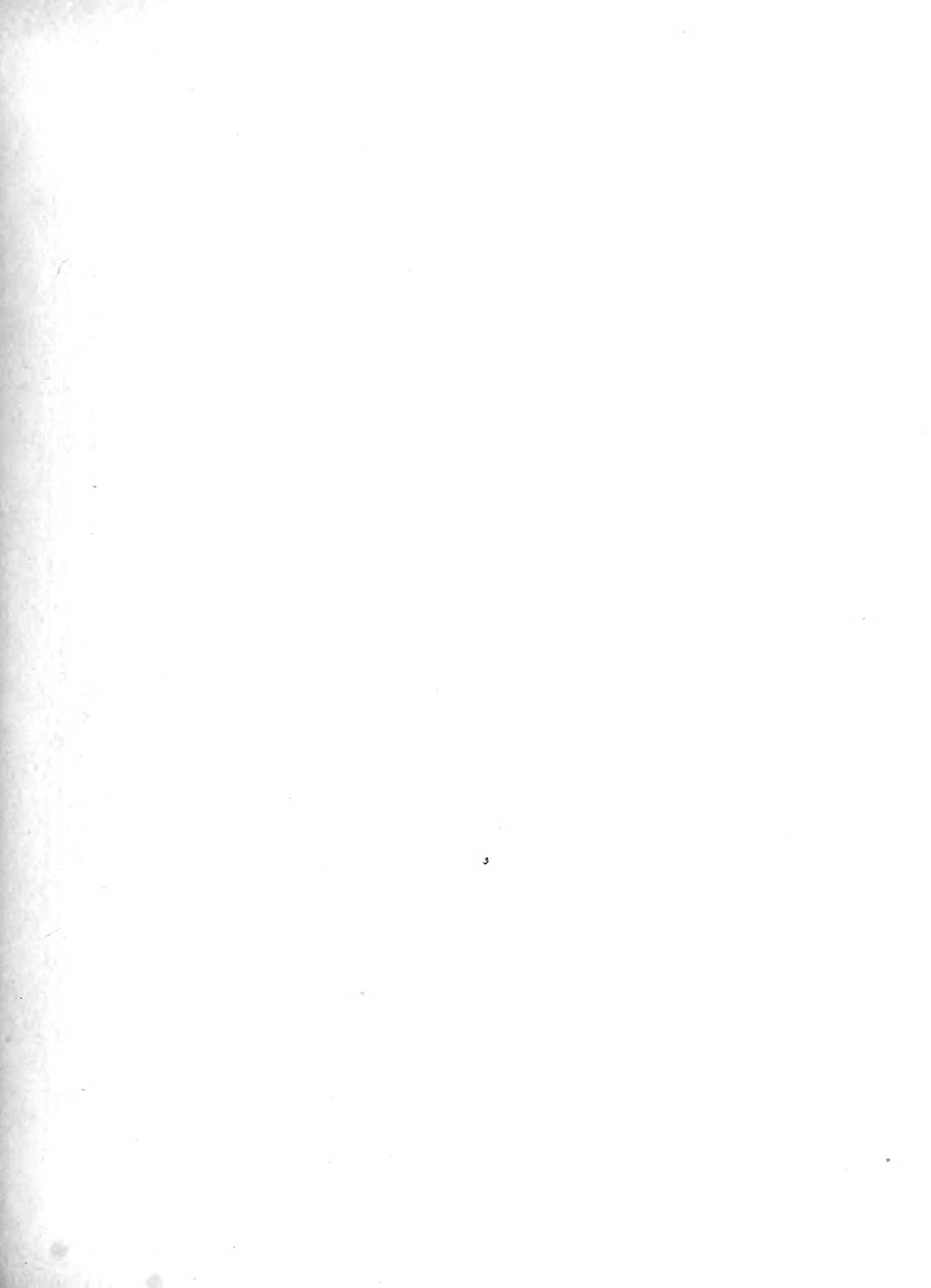
THE CHURCH.

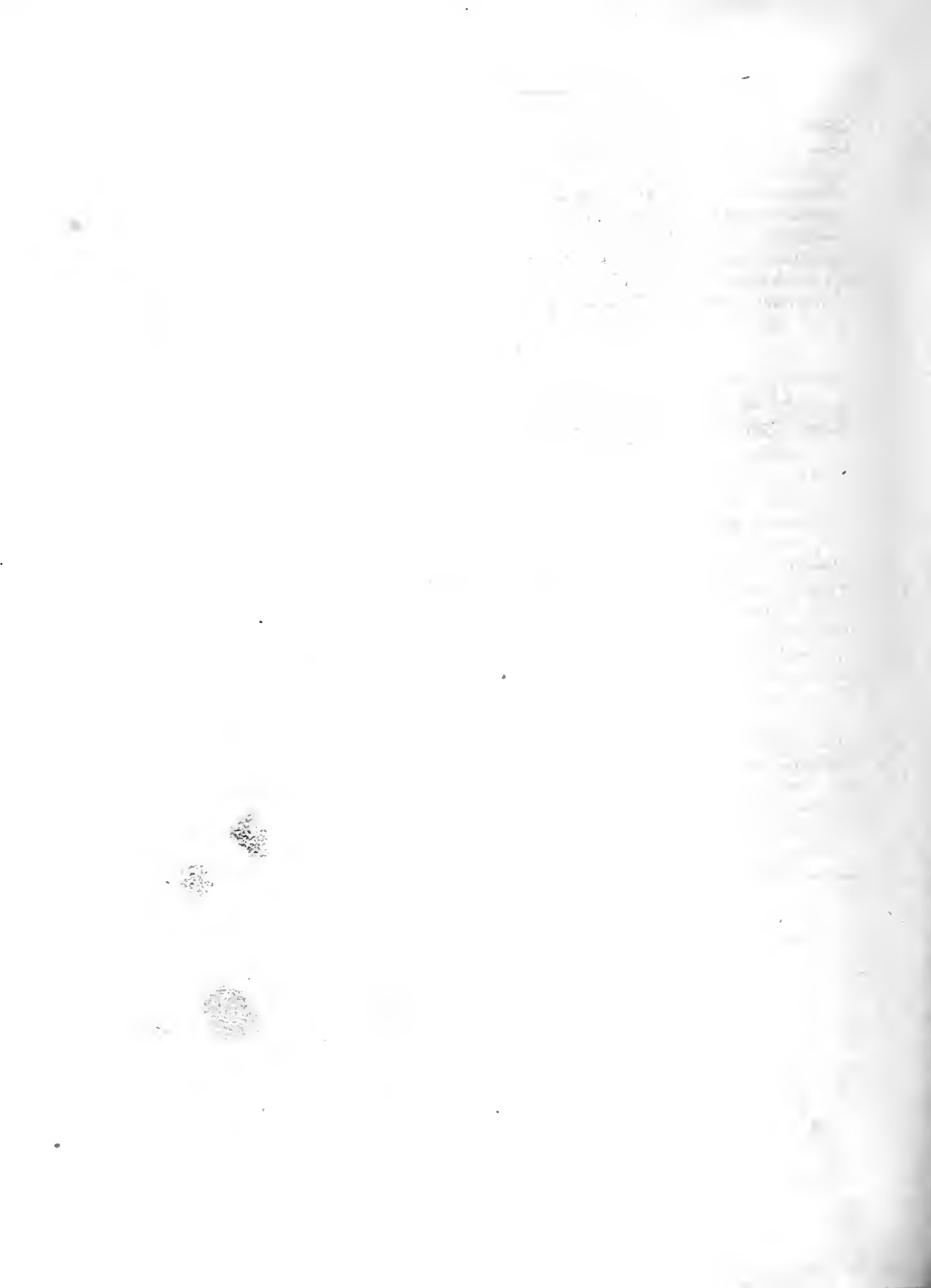
In all the points of view from which the rock and Castle of Stirling can be seen on their northern side, the Church of the Franciscans, on the slope of the rock towards the south side of the town, is a conspicuous and picturesque object in the general outline. It is a long building, with a high pitched roof and no transept, a plain square tower standing at the west end, while the chancel terminates in an apse or oriel, of which the centre window is the main object in the accompanying plate. Both within and without it has a light airy aspect, and conveys at first sight the idea of a greater extent of decoration being bestowed on it, than, on a minuter examination, it is found to exhibit. The date attributed to its foundation, 1494, brings us down to the period of the degeneracy of gothic architecture, of which however it shews but faint symptoms. The long thin shafts, extending through the whole length of the window, instead of diverging into wavy or geometrical figures, and the transoms crossing them at right angles, are certainly types of the latest age called the perpendicular; but the arch, undepressed, preserves the old majestic form of the pointed and decorated styles, and the clusterings and mouldings are of that strong massive character which marks the undegenerate gothic.

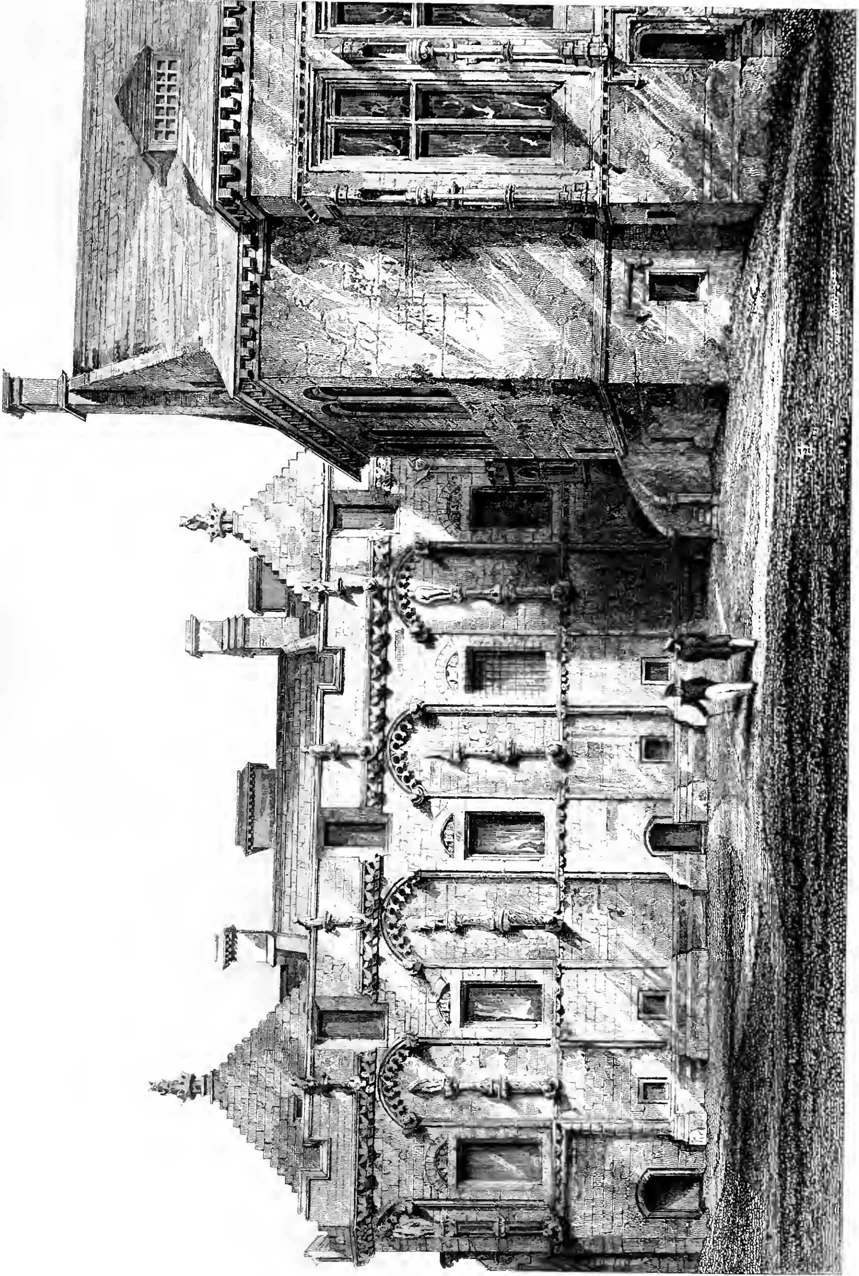
The Church was attached to a Convent of Franciscan Friars, along with which it is said to have been founded by James IV. in 1494. It is stated, though on no distinct authority, that the chancel of the Church was built by Cardinal Beaton: and as this prelate was born in the year in which the Church is said to have been founded, we must carry down any works attributed to him to a period still considerably later. It was within this Church that in the year 1543, the Earl of Arran paid homage to the superior genius of Beaton, by abjuring the doctrines of the Reformation along with the English alliance. The monastery to which it was attached was destroyed in the troubles of the Reformation, but the Church itself was spared.†

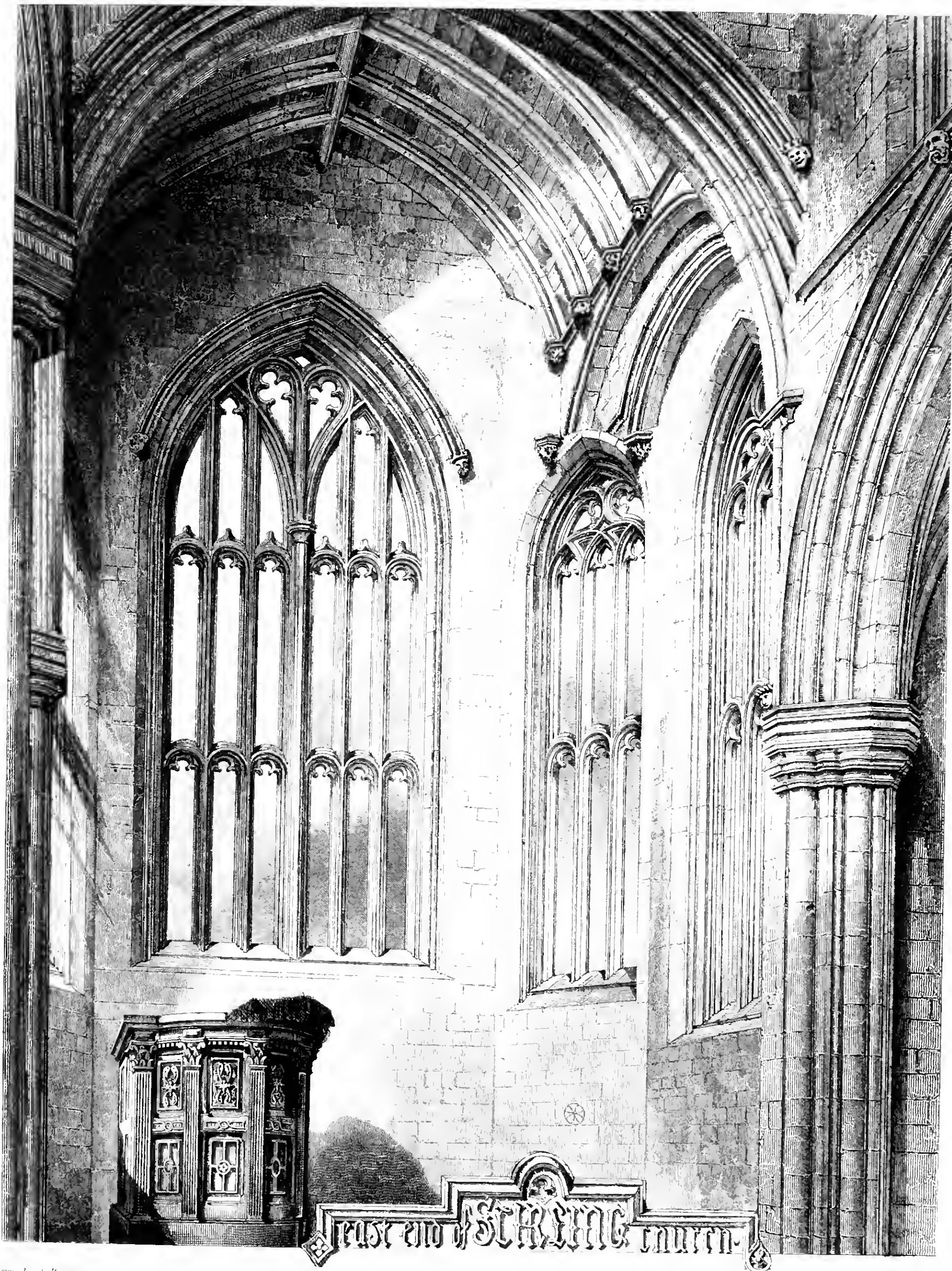
* For historical accounts of Stirling Castle, see Nimmo's Stirlingshire; Grose's Antiquities, ii. 236; Jamieson's Royal Residences, 143; New Statistical Account (Stirlingshire), p. 398; Tytler's Hist. of Scotland *passim*.

† Nimmo's Stirlingshire, 148; Grose's Antiquities, ii. 236.









East end of Stirling Church.

OLD BARONIAL EDIFICES IN STIRLING.

MARR'S WORK—ARGYLE'S LODGING.

Standing one on either side of the street by which the Castle is approached, are two edifices conspicuous among the ancient houses of the burgh. The older of these, presenting a sort of screen along the street on the left hand side, is called Marr's Work. The faces of two octagonal towers project from the line of the wall on either side of a low ribbed archway. It is rich in heraldic devices, coronets, and cyphers, which have been adapted with considerable skill to the tone of the architecture. The rummager among the mysteries of old buildings will find small satisfaction in Marr's Work, as there remains of it little more than a decorated wall, the doors and windows having been built up, probably to adapt the building to the main use for which it subsists, as we find that "what still remains of the fabric is preserved to protect the main street or market-place, from the fury of the west winds."* It is said that this edifice never was finished. Topographical writers distinctly say that it was built for the Regent Marr, and though no distinct contemporary authority appears to be adduced, there is little reason for doubting the truth of the statement. In the same authorities it is said that the stones with which it was built were taken from the neighbouring Abbey of Cambuskenneth. Perhaps a fanciful eye might justify this legend by discovering that some of the rich decorations appear as if they had not been intended for their present use; but whatever internal criticism may discover, it does not appear that this account of the origin of the building has any better authority than tradition, while it may be remarked that the temporalities of Cambuskenneth were not transferred to the Marr family until the seventeenth century. In 1566 the Earl received a charter, by which, in the narrative that he and his predecessors had long been keepers of the Castle of Stirling and sheriffs of the county, these offices, along with others, are confirmed to his family.† James VI. was, at his birth, committed to the charge of this nobleman, who preserved the precious deposit in defiance both of the wiles and threats of Bothwell, behind the ramparts of his fortress. The time when Marr's Work is said to have been erected is 1570, a critical period in the history of the governor. It was just two years later, that, in conjunction with Killigrew, Cecil, and his trusty coadjutor, Morton, he appeared to have ripened those suspicious intrigues which are justly supposed to point to the assassination of Queen Mary, as the removal of "all their troubles." "It is very striking," says Mr. Tytler, "that in the midst of these dark practices, and when he had not only consented to Mary's death, but pressed that it should be speedy, Marr was himself struck with mortal sickness, and died at Stirling (on the 28th October), within ten days after his interview with the English ambassador."‡ To this sudden termination of its ambitious founder's earthly career, we may attribute the circumstance that the building was never completed. Perhaps, too, an imaginative mind might suppose that certain inscriptions, of which the mouldering letters are still traceable on the walls, may not have been without their connection with the thoughts and feelings passing through the mind of the wily and audacious plotter, who, the deeper were the dread secrets he nourished in his bosom, thought the more strongly to convey to his countrymen an impression of his open candour. Two of these inscriptions are generally printed thus,—

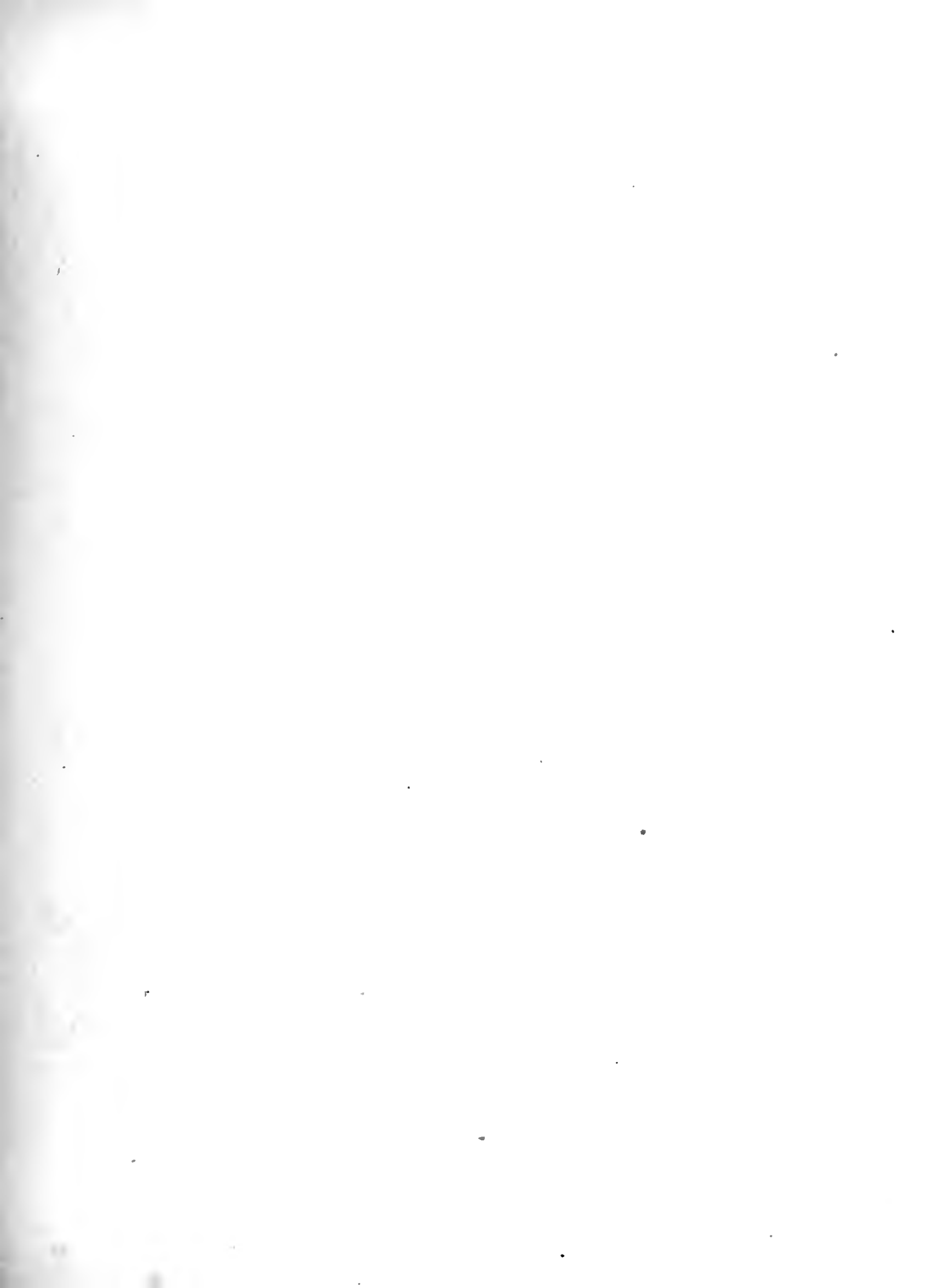
The moir I stand in oppin hitht
Mi faults moir subject ar to sitht.

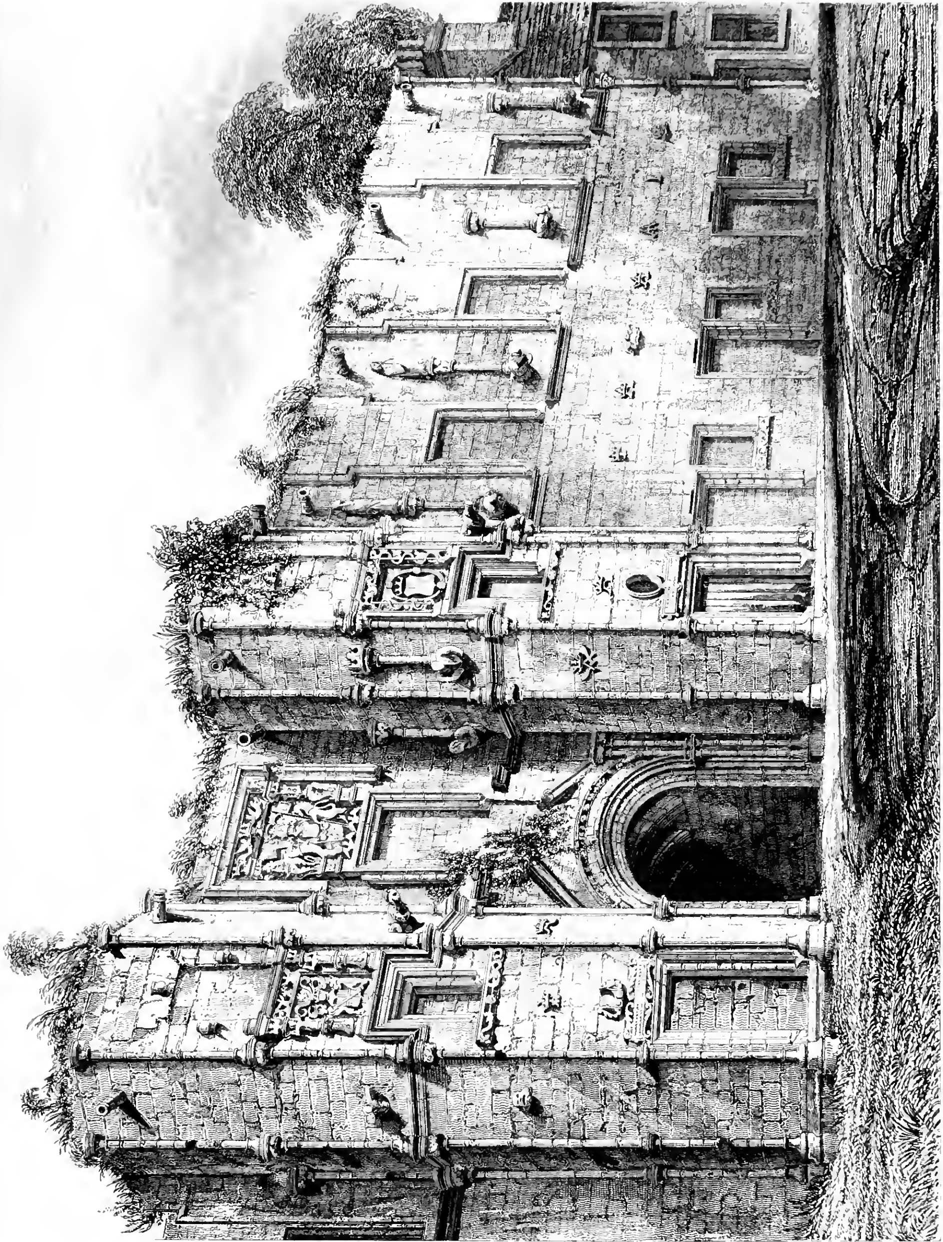
I pray all luikers on this luging
With gentle e to gif thair juging.

* Nimmo's Hist. of Stirlingshire, 342. † Douglas Peerage, ii. 212. ‡ Hist. 2nd Edit. vii. 323.

The baronial edifice which is presented in the other plate—Argyle's Lodging—is of a later and totally distinct species of architecture. It is a very excellent specimen of that French style which predominated in the north in the early part of the seventeenth century, into which we shall have many other opportunities of inquiring. Its charateristic features are, round towers or turrets, whether at the exterior or interior angles, with conical summits, rows of richly ornamented dormer windows, and a profuse distribution of semi-classic mouldings, and other decorations. The original portion of this building bears the date of 1632. The later polygonal form of the cone-topped tower is exhibited in the woodcut which represents the portion erected in 1674. This stately hotel was built for Sir William Alexander, of Menstrie, afterwards created Earl of Stirling, celebrated as a poet and a scholar, but not less renowned as the founder of the baronetage of Nova Scotia, and the promoter of colonization in North America. On the Earl of Stirling's death in 1640, it was added to the possessions of the powerful family of Argyle, who removed the poet's arms and substituted their own. After the additions made to it in 1674, James VII. when Duke of York, became its inmate as the guest of Argyle, an incident noticed in connection with the circumstance that the guest was subsequently instrumental in putting his host to death. It was here that the great Duke John held his council of war when suppressing the rebellion of 1715. The building subsequently came into possession of the Crown, and is now used as a military hospital for the garrison.*

* Nimmo's Stirlingshire, 342. New Stat. Account (Stirling), 432.





1632

TANTALLON CASTLE.

THE visitor of the old stronghold of the Douglases passes through the smooth flat corn-fields of the most highly-cultivated district of Scotland—East Lothian; and if the eye be somewhat wearied by the breadth and uniformity of the well-cleaned fields, and the uninteresting nature, in a picturesque sense, of their valuable produce, the broken line of rough brown rocks, with the sea dashing at their base, becomes all the more striking by the suddenness and strength of the contrast. A gentle intervening eminence hides the rock on which the ruins stand, and the stranger scarcely gains a glimpse of them until, after passing through a comfortable, well-stacked farm-yard, he stands at the edge of the outer moat. Then, indeed, the aspect of everything by which he is surrounded is changed. A rugged wildness characterises all the main objects within his view. The rocks, though not of great height, are of the darkest iron hue, and, consisting of tufa, are rugged and shapeless in their outline. Beneath them tosses the never-resting German Ocean; and appearing close by, (though, in reality, it is at a considerable distance,) that wondrous rock, the Bass, rises, in a white precipice, straight out of the waves, exhibiting a slanting and accessible descent to the shore only in one narrow stripe, where the mouldering remnants of the old fortification and state-prison, connected with so many historical incidents, may yet be traced by the eye. Far along the coast, towards the English border, headland after headland rears its rocky steep over the waves, their tops bearing the remains of a few ancient buildings of inferior note. Pre-eminent over the whole scene, however, are the huge ruins of the Castle of Tantallon—

> "Broad, massive, high, and stretching far,
> And held impregnable in war,
> On a projecting rock they rose,
> And round three sides the ocean flows;
> The fourth did battled walls enclose,
> And double mound and fosse."

The vestiges of the two ditches are still very distinct. The interior, which is close to the principal part of the fortification, has been rendered steep by the scarping of the rock. There are still the remains of considerable works beyond the area of the outer ditch. The central edifice presents neither a square nor a semicircular, but what may be called a rounded front. It projects to a considerable distance forward from two extensive curtains of high wall, which stretch from it obliquely towards the sea. On this front edifice there is visible, high up, the remains of a coat of arms, the only vestige of ornament to be seen in any part of the huge gloomy pile, except a very slightly-perceptible moulding round the circular arch of the doorway beneath. On either side of this doorway are the remains of what might appear to be buttresses, connected probably with the machinery of the drawbridge of the inner moat,—forcibly recalling to mind that stirring incident in *Marmion*—

> "On the earl's cheek the flush of rage
> O'ercame the ashen hue of age:
> Fierce he broke forth—'And dar'st thou then
> To beard the lion in his den—
> The Douglas in his hall?

And hop'st thou thence unscathed to go?
No!—by Saint Bride of Bothwell, no!
Up drawbridge, grooms!—What! warder, ho!
  Let the portcullis fall!'
Lord Marmion turn'd—well was his need!—
And dash'd the rowels in his steed,
Like arrow through the archway sprung—
The ponderous grate behind him rung;
To pass there was such scanty room,
The bars, descending, razed his plume."

The character of the building is in a great measure a mixture of round and square towers, not distinct, but running into each other. At the extremity of each of the long high curtains already mentioned, there is a tower, round in front, but forming itself into a square as it turns and unites itself with the buildings behind. When the rounded tower containing the doorway has been penetrated, it appears, towards the inner court, a square tower, with machicolations at the corners. The original form of the building appears to have been an irregular hexagon. The portions towards the sea have been almost entirely destroyed; and thus the broad inner yard, together with the sites of the buildings that had once stood at its further extremity, intervene between the parts of the Castle which still retain their ancient loftiness and the edge of the rock. The disposition of the ruins is thus not calculated to give them their full dignity from the sea; and the drawings which represent the precipice from the adjoining headlands generally comprise only the end or edge of the front row of buildings, and give the impression of an edifice of narrow dimensions. It is after having passed through the long arched passage penetrating this building, that, looking up to the great height and breadth of the mass which formed the front of the interior courtyard, one feels impressed with the power and resources of the family who could make their dwelling-place a fortress at once so strong and extensive.

Sir Walter Scott says that Tantallon "is believed to have belonged in more ancient times to the Earls of Fife, the descendants of Macduff, and was certainly in the possession of Isabel, the last countess of that renowned line, and was comprehended in the settlement which she made of her honours and estates upon Robert Stewart, Earl of Menteith, whom she recognised by that deed as her lawful and nearest heir in the year 1371."* It became one of the fortresses of the son of this Earl, the celebrated Regent Murdoch, Duke of Albany. In connexion with the sweeping arrest of the Regent, his relatives and followers, in the year 1424, it is generally stated that his wife was committed prisoner to Tantallon;† and so sudden must have been her transition from being mistress of the castle to being a prisoner within its walls, that it would appear as if she had been residing there at the time, and had been at once, as the most convenient method of custody, transferred from the hall to the dungeon. Alexander, Lord of the Isles, on making his submission to James I. in 1429, was imprisoned in Tantallon Castle, under the charge of Angus, the king's nephew;‡ and it is probable that it is about this period that the territory was conferred on the house of Douglas. On the fall of the head of that family in the reign of James II., this possession fell to the younger branch of Angus, which, appearing to inherit all the power and vigour of the parent stem, increased in influence, until in its turn it overshadowed and endangered the throne. When James V., a youth about fifteen years old, escaped from the compulsory tutelage of the Earl of Angus, a sort of war was raised against that nobleman, and steps were taken to reduce his strongholds. The operations against Tantallon show its strength as a fortress against the artillery of that early period, although

* Provincial Antiquities, Works, ii. 162.   † Tytler's History, iii. 222.   ‡ Ibid. 256.

its position, commanded from all the neighbouring fields, would have made it ludicrous to hold out such a place before cannon in the present, or even in the last century. An army of twelve thousand men, with a train of artillery, commenced the attack on the 14th December 1528. "So," says Pitscottie, "the artaillie, with the canones and canoneris, war conveyed to Tantallon, and seidged the same the space of twentie dayes, bot cam no speid. Bot whidder the castle was so strong, or if the principall seidgeris war corrupted be the Earle of Angus' moyane, I cannot tell, but the king was constrained to pas home to Edinburgh, and left it without any hope of wining thairof, bot had both money, men, and hors lost at the persute thairof; and at his returning had ane noble captaine slaine be Archibald Douglas, callit David Falconer, att whose slauchter the king was heavilie displeassed."* Another chronicler says, "The Earl himself remained at Billie in the Merse, within the barony of Bunkle, not willing to shut himself up within the walls of any strength, having ever in his mouth this maxim, which he had received from his predecessors, that it was better to hear the lark sing than the mouse cheep. The Castle was well defended for certain days, none hurt within: many without were wounded with shot from the Castle, and some burnt and scalded with their own powder, which took fire unawares, and divers killed."†

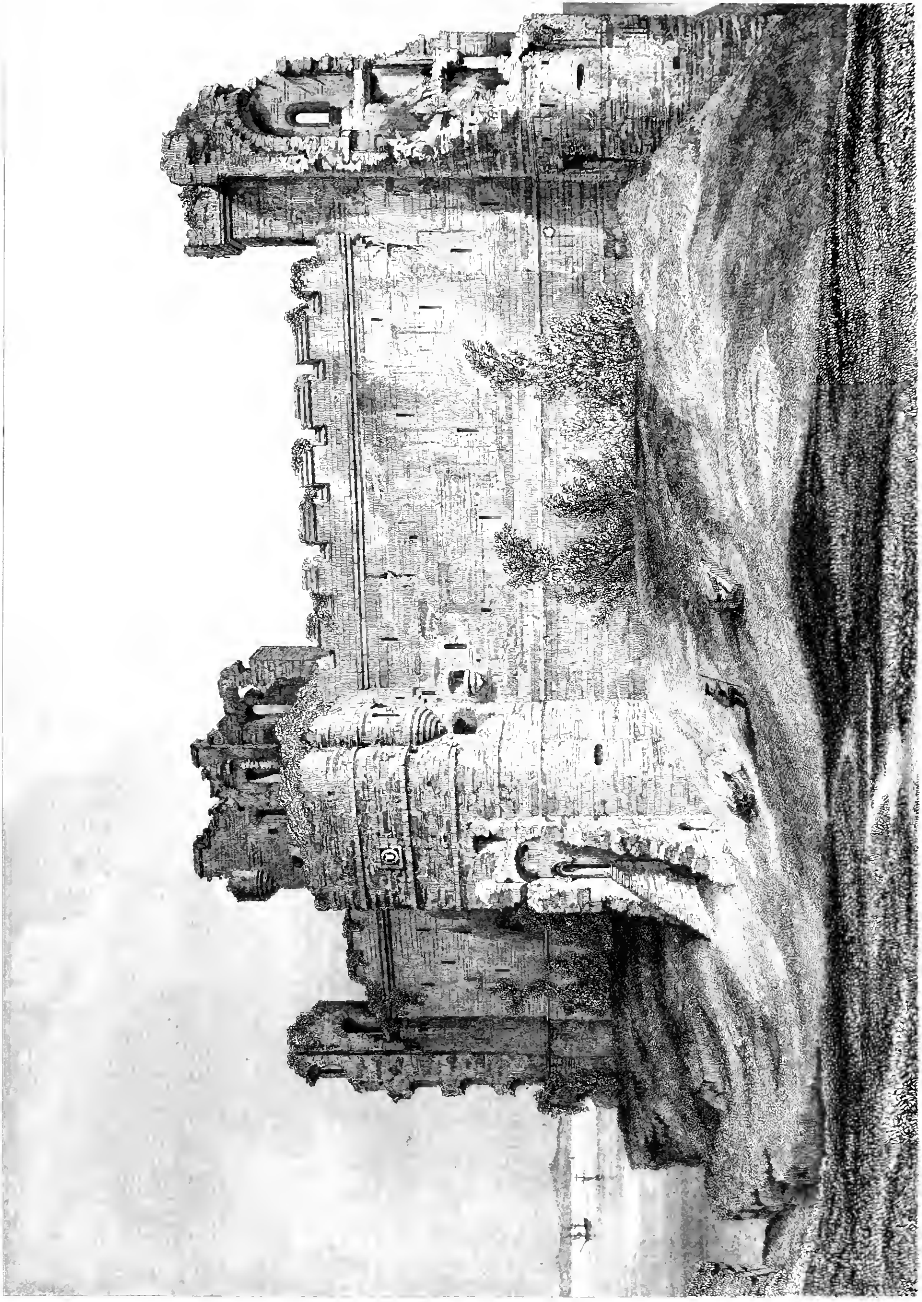
In the month of September preceding these warlike preparations, an act of attainder had passed against the Douglases, with a forfeiture of all their lands and houses, including Tantallon: how far such a formality operated against a great leader, with arms and followers, at that time, Pitscottie's narrative may testify. The proceedings against the Douglases were, however, in the end successful. Angus fled to England, and Pitscottie, in his continuation of the siege of Tantallon, says, "Casting all the moyane he might to obteine the Castle of Tamtallon, knawing weill, if he had the Castle, thair wold be no place to the Earle nor his freindis to resort till; thairfoir he caused make moyane with the captaine thairof, called Simeon Penango, and promeised to give him great giftis and revardis, both of landis and geir, with the kingis speciall favoures, and to remitt all byganes to his brother and near freindis thairof in lyk-maner, excepting the Douglases always." ‡ To these overtures the governor finally yielded; but Godscroft, on the recollection of the old men who were learned in tradition, gives a version of the capitulation more honourable to the retainers of the house of Douglas, who are represented as yielding at the desire of their master, whom the King of England recommended, on an understanding that he would be pardoned, to cease from resistance to the royal will. While in the king's possession, the fortifications appear, from several entries in the Treasurer's Accounts, to have been enlarged.§

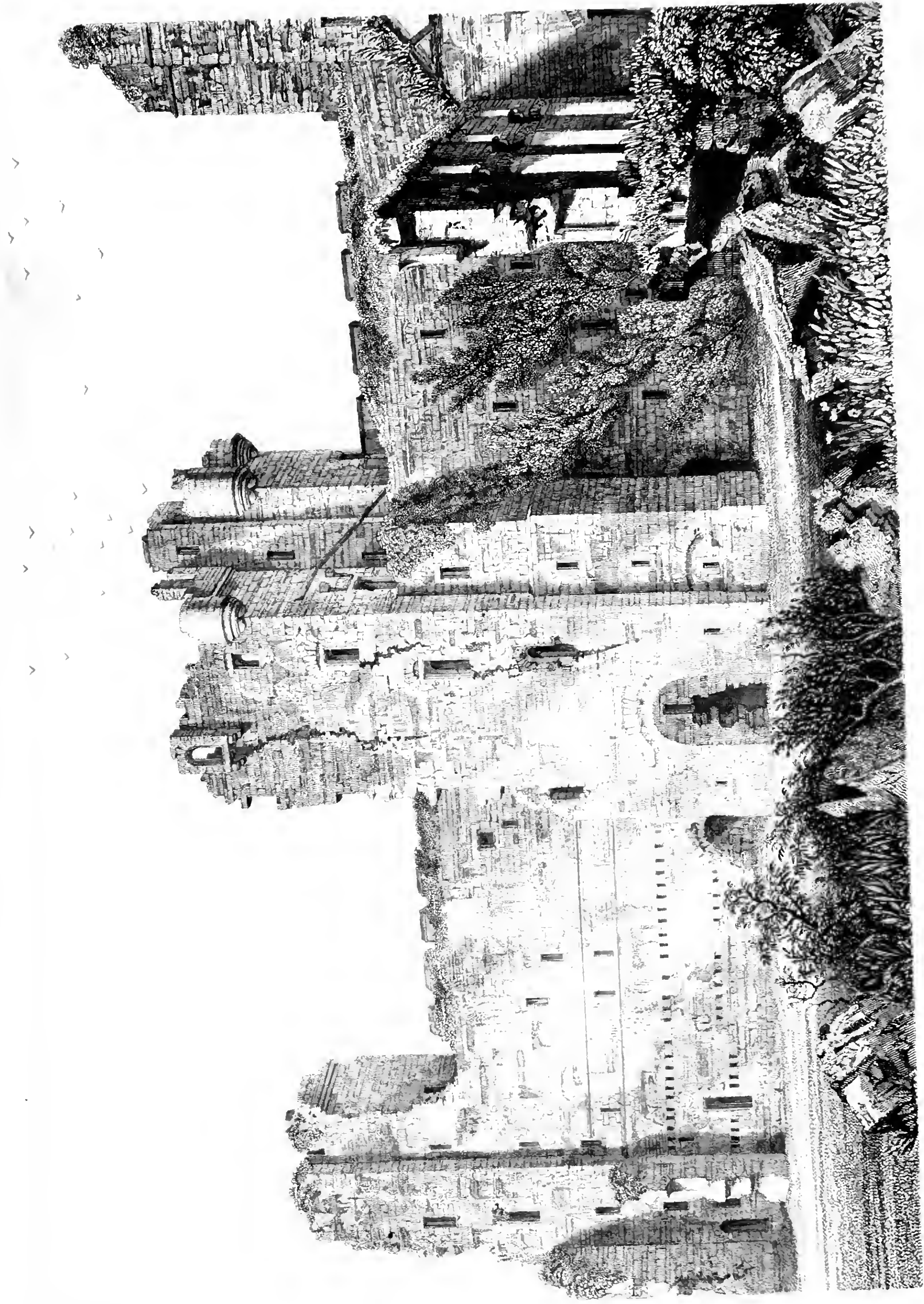
In 1542, after the calamitous affair of Solway Moss and the death of James V., the Douglases returned to Scotland—not in their old pride and power, as the accepted leaders of a free and warlike people, but by the favour of the English monarch, whose influence had been raised by the calamities of their country. Sir Ralph Sadler has preserved a curious notice of the faded lustre of the great house, in a visit to Tantallon, where he lived for some time, as a place of security, on account of the risk he incurred from the unpopularity of the negotiations he was sent to conduct, for the marriage of the young Prince Edward with the infant Mary Queen of Scots. He said that he found the old earl somewhat unwilling to let him see the bareness of the establishment, and he sent thither his servant, who informed him "that the house was cleanly unfurnished, both of bedding and all manner of household stuff, and none to be bought or hired, nor no manner of provision to be made thereof, nor any kind of victual nearer than this town, which is twenty miles off." After residing for some time in this dreary abode, he says, "Though it be easily furnished, and slender

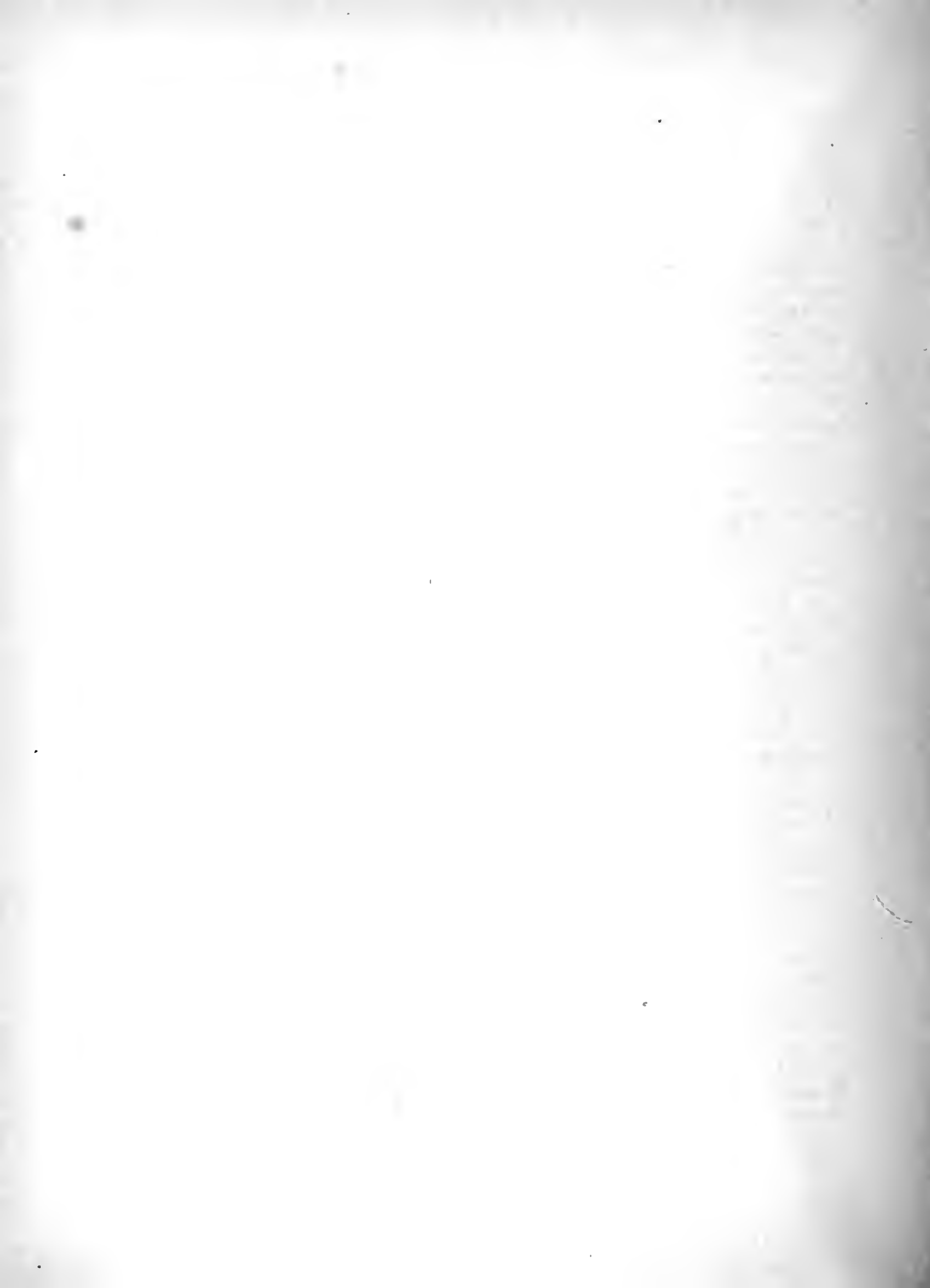
* Chronicles of Scotland, (Dalzell's Edition,) 338.
† Hume of Godscroft's History of the House of Douglas.
‡ Chronicles, p. 338.
§ Pitcairn's Criminal Trials, i. 298.

lodging in it, yet, I assure you, it is of such strength as I must not fear the malice of mine enemies, and therefore do now think myself to be out of danger." It was perhaps the circumstance of an English ambassador having thus found refuge within the walls, that prompted Sir Walter Scott to connect with the spot the incidents of Marmion's visit, so very different in their character. At the same time, it is not unlikely that some humorous associations connected with the visit of the fastidious and comfortable Englishman to the lone, dilapidated, sea-washed tower of the impoverished Scottish lord, may have first suggested to the same creative brain the sojourn of Haiston of Buclaw at Ravenscraig, the locality of which is placed on the rocky coast adjacent to Tantallon. At a subsequent period, Tantallon received another English ambassador. Sadler had come in the infancy of the young queen, when all were anticipating for her a glorious destiny, to propose a union in which wise men not unadvisedly foretold the closing of national feuds and jealousies, the saving of human life, and the prosperity of Britain. When the other ambassador came, the unhappy queen had passed through that long career of vicissitudes and horrors from which the diplomatic projects divulged in her childhood might have saved her, had they come to maturity; and the object of the mission was to remove her from the mortal scene of all her miseries, and to accomplish her death in the form least liable to make the event dangerous to those who felt it perilous to let her live. It was in 1572 that Killigrew, thus secretly instructed, came from England, and took up his first residence in Scotland with Morton, who lay ill at Tantallon.* In 1639, Tantallon was garrisoned by the Covenanters. In common with many other ancient fortresses, its historical career was closed by the cannon of Oliver Cromwell, who took it after a short siege. The estate on which it stands is now the property of Sir Hugh Dalrymple, Bart., of North Berwick.

* Tytler, vii. 380.







TOLQUHON CASTLE.

Passing from the princely towers of Fyvie to the next adjoining parish, the searcher after obscure architectural remains will find his way to the humbler ruin of Tolquhon. They stand in as strong contrast with each other as two buildings of the same age, and of the same style of architecture, can assume; but perhaps the ruder edifice, so strikingly characteristic of the old Scottish laird's fortified mansion, is not the less interesting of the two. If the rich baron, or the high officer of state, could afford to employ a French artist in the erection of his chateau, his neighbours would probably content themselves with such modifications of the architecture of their gorgeous protectors and allies, as native talent could reproduce, and moderate fortunes purchase. Among the latter class of structures, we may safely count the grotesque mansion of Tolquhon; and its date, 1586, shows how early this turreted style had taken deep root in the northern districts of Scotland. Firm and massive as a Scottish fortalice required to be in those troubled days, it grotesquely associates with its rude strength, the fantastic ornaments of a more fanciful and civilised people, and stands a type of what the French alliance must often have produced among the gentlemen of the age—the rugged nature of the Scot decorated with the style and manners of the mercurial Frank.

The ruins surround a square courtyard, of which the accompanying plate represents the opening. Though in a style which is generally tall and full of perpendicular lines, they are somewhat conspicuous for massive squatness. The round towers are suspiciously pierced by numerous shot-holes, and the effect of the whole mass of buildings is that of sturdy and repelling strength. The mouldings and other decorations are, at the same time, far more profuse than they are generally to be found in the secondary country mansions; but what at once rivets the eye and attention of the visitor to this desolate hall, is the extent and variety of uncouth statuary in which the architect, at the bidding of his own wild fancy, or by the desire of the eccentric owner, seems positivly to have revelled. One of these strange figures, being that of a man in armour, has but one leg. Whether the deficiency has been accidental, or was part of the sculptor's design, it were hard to say: but it is associated with a wild tradition of the spot, about a spectre whose motions through the adjoining swamps are traced by the hissing of his red-hot steel boot in the water. A more melancholy place, or one better fitted for the residence of an unearthly guest, cannot well be conceived. Neglected, stagnant waters accumulate about decaying wood, and through some scattered trees appear the long-neglected fragments of pleasure-grounds. The ruins themselves are made fruitful by the soil deposited on them by rotting timber. They are in that most melancholy state of transition from a habitable condition to a mere mass of bare walls, which is always the saddest grade of a decaying building, because it reminds one more distinctly of occupation and desertion, than the bare unencumbered walls of a ruin on which the wind has blown for centuries. Doors with their huge iron-knobbed locks, still swing on their fantastic curling hinges; and not many years ago, in one of the upper rooms, stood the almost architectural fragments of a gigantic carved bed.

Tolquhon tells its own history with unusual but most satisfactory frankness, by the following inscription in front—" All this warke, excep the avld tovr, was begvn be William Forbes, 15 Aprile 1584, and endit be him 20 October 1589." This William founded an

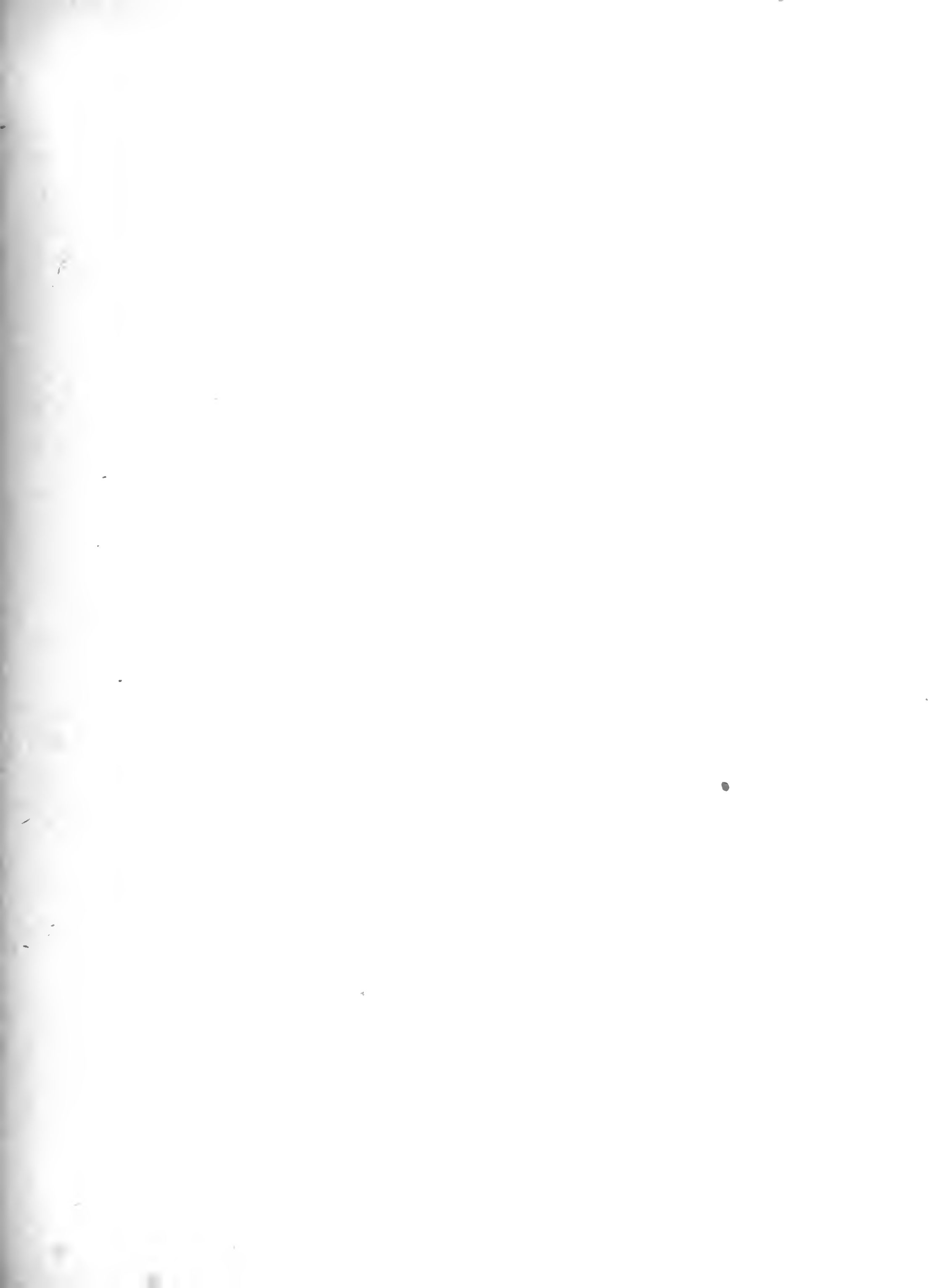
hospital "for four poor men, who were to eat and lye here, and to have each a peck of meal, and three shillings, a penny, and two-sixths of a penny Scots, weekly; also some meal, peats," &c.* Arthur Johnson, the celebrated Latin poet, in a eulogistic epigram on the Laird of Tolquhon, after speaking of the hospital, of which all trace and remembrance has disappeared, as *tecta mortali non violanda manu*, thus addresses the honoured mansion of its founder,

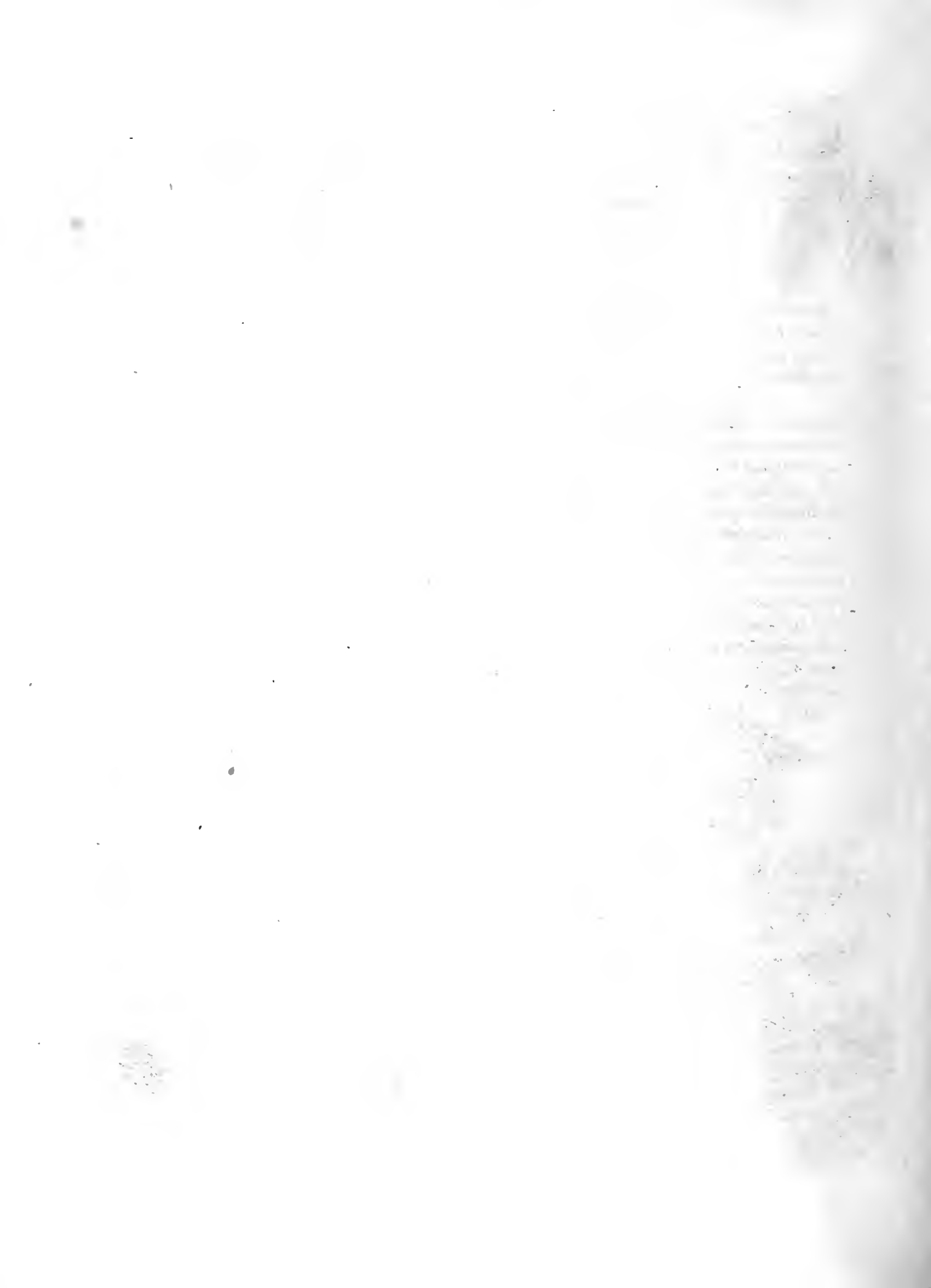
> Nec procul his domini surgunt palatia, Regis
> Non semel hospitio nobilitata sui.

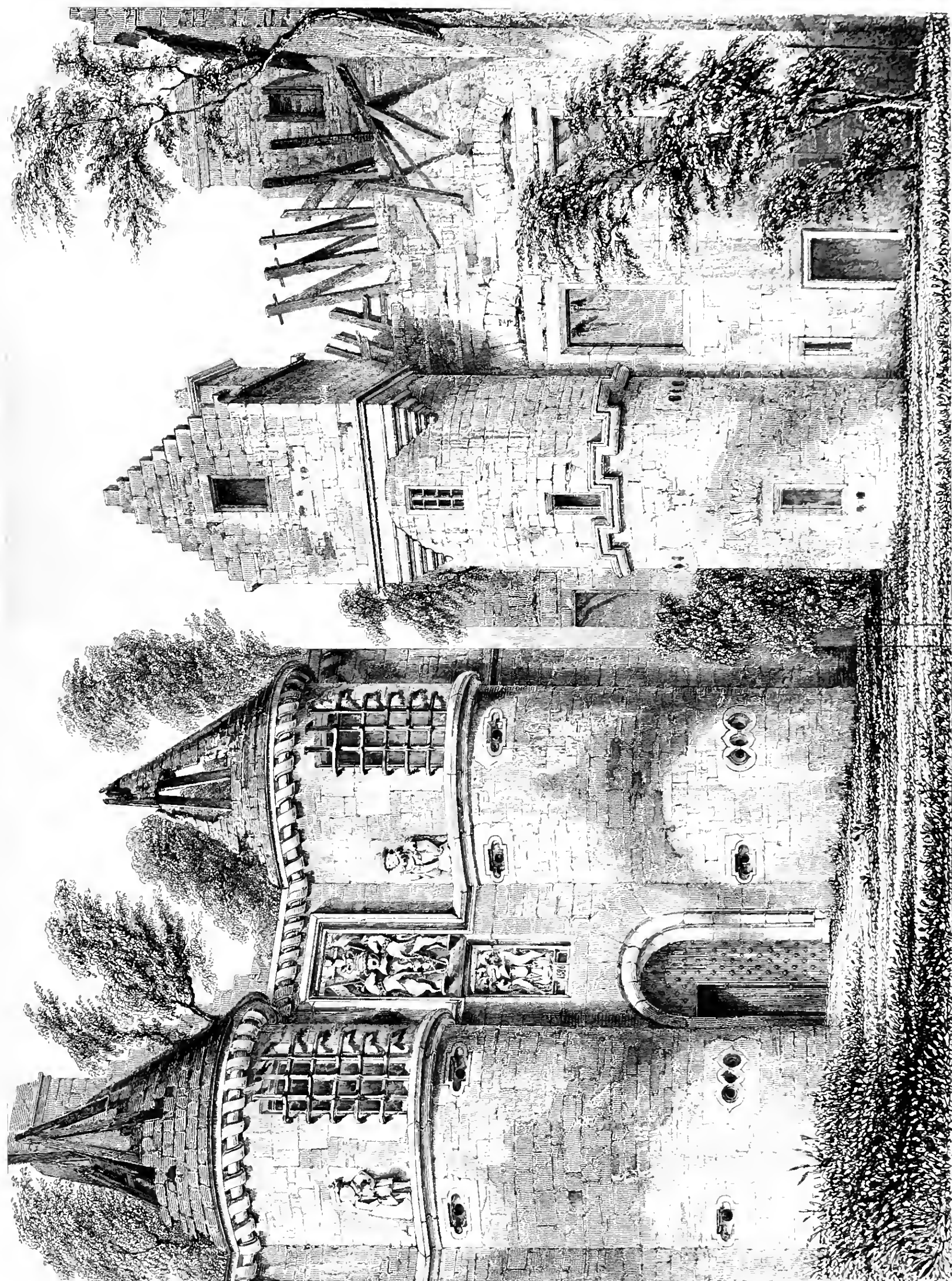
A William Forbes of Tolquhon, probably the builder of the castle, or his father, obtained a curious license in 1582, under the sign-manual, "to eat flesh with three or four with him in company in the forbidden time;" and to be absent from weaponshaws, juries, and the like, because "he is so vexit, and hes bene thir mony yeiris bypast, twyiss or thryiss at the leist everie yeir, with ane dolour and diseaiss in his ene, proceiding be ane distellatioun out of the heid."†

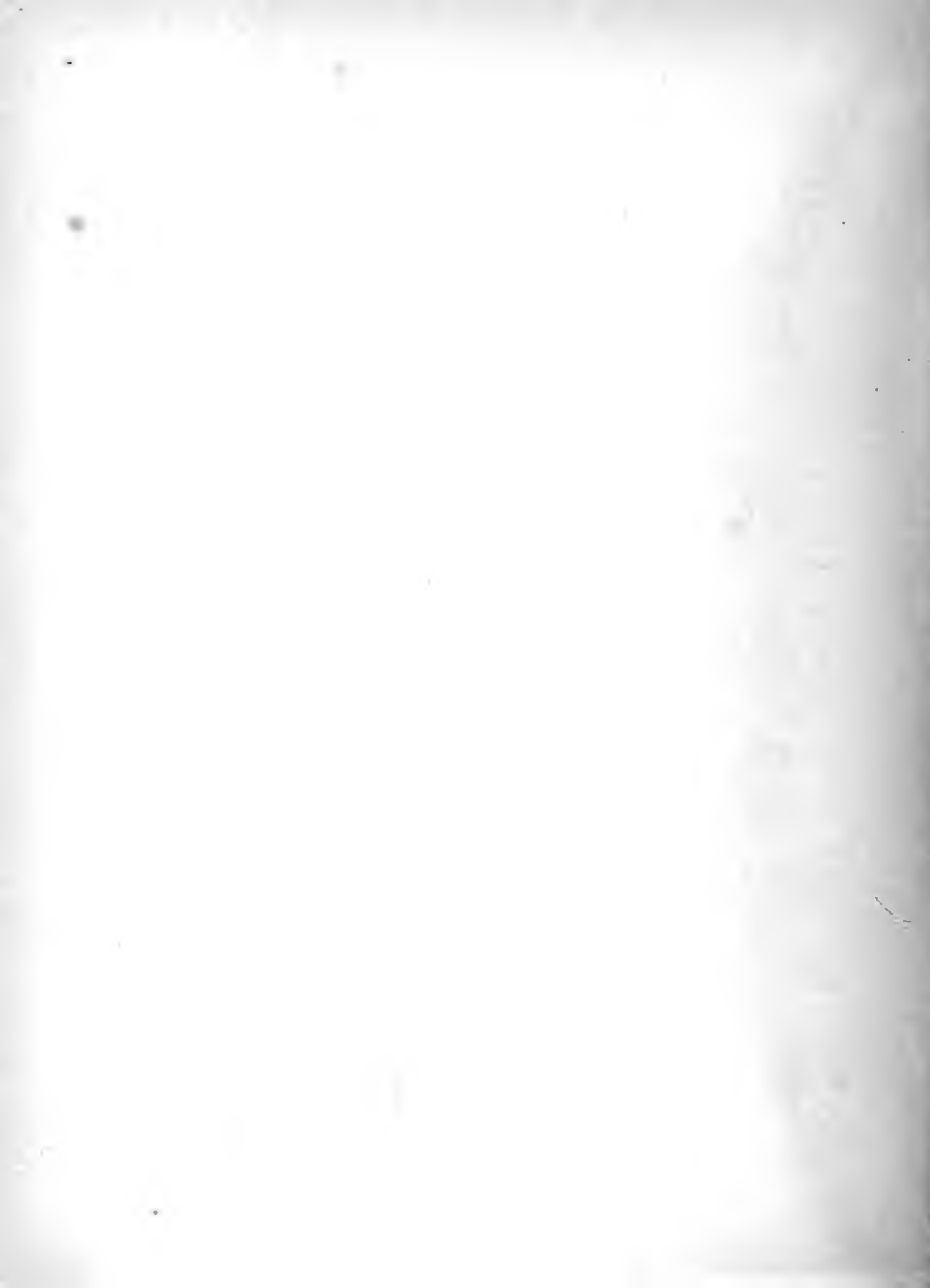
The Forbeses acquired Tolquhon in the year 1420.‡ They were a distinguished race in their day, and were the stock whence sprung the Forbeses of Culloden, and several other considerable families in the north. Of him who was the laird during the civil wars it is said—"Sir Alexander at Worcester commanded a troop of horse, raised by himself; and when the king's horse was shot under him, he defended him by his troop; and while General Leslie seemed unconcerned, with his cloak muffled up to his chin, and beheld the rout of the king's troops, he kept the enemy at bay, mounted the king on his own horse, put his soldier's coat and a bloody handkerchief about him, and, sending him safe off the field, he kept the enemy still engaged, till he was shot through both the calves of the legs."§ The fortunes of the house, like those of many another Scottish family, were probably consumed by the fever of the Darien scheme, in which Alexander Forbes of Tolquhon appears to have embarked beyond his means, the stock he held (£500) having been judicially attached.‖

* Collections for the Shires of Aberdeen and Banff. 330. † Ibid. 353.
‡ New Statistical Account. Aberdeen, 669. § Ibid. ‖ Darien MSS. Adv. Lib.









THE CASTLE OF TOWIE BARCLAY.

A STRANGER in search of ancient fortresses would hardly recognise in the stunted farm-house of Towie, on the Banff road, midway between Fyvie Castle and Turrif, the once important castle of the Barclays of Tolly.* It had stood entire, even including its battlements, until the year 1788. But that which had, as it were, defied time, surrendered to modern utilitarianism; and we have to regret the comparative demolition of one of Scotland's most interesting antiquities, merely because it presented a ready-formed stone quarry for a farm-house and steading, with which the remains of the keep-tower we have illustrated are now surrounded. This demolition is the more deeply to be regretted, because the portions of the castle still standing, consisting of a range of vaults, and above part of these the principal floor of the main tower, are altogether of earlier date, and much superior in execution to the generality of the castles in the north of Britain. Of the vaults little can be said, as they present merely the ordinary semicircular stone arch; but very different is the groined room above them, forming the subject-matter of our illustrations. We may in some measure account for this superiority by stating, that this apartment is indeed, both in its general design and carefully finished detail, more like a chapel than a baron's hall. Its ribbed groining and the minor details mark it as decidedly the work of an ecclesiastical architect, acting probably for a proprietor deeply imbued with religious sentiments, for, excepting the foliated detail of the brackets carrying the great ribs, the whole ornament has reference to sacred emblems. Of this we have evidence in two bosses figured in the upper corners of our plate, and in the accompanying illustration representing the groining of the recess or gallery, seen at the end of the room in the general view.† Here the lower portion of the rib brackets are shields, each representing one of the four evangelists, and immediately below the two we have represented is another bracket (intended for a figure) where the shield is charged with a skull and cross bones, described by the people of the neighbourhood as a "morts head."

It may indeed be briefly stated, that the whole architecture of this room bears a religious tone; and were it not for the existence of the great fire-place at the opposite end to the gallery, and for the small heavily barred windows, both of which mark its real character, as a baron's hall, we should fancy ourselves within a small church. It may, possibly, at times have served for both purposes; and here we leave the question, merely stating, that in its style and execution we are strongly impressed with its affinity to the ecclesiastical architecture of the middle of the fifteenth century.

Within the walls of the keep-tower there is, on the principal floor, the great hall, thirty feet long and twenty feet in width, and at the end represented in the plate is the small staircase, the closet-room just mentioned, and an unusually large principal circular stair immediately in connexion with the central doorway. Attached to the wall on the left of the plate, is a bed-room; and immediately adjoining the great fire-place is an adjunct of great importance in the time when such castles were built—a small and ingeniously contrived room for concealment.

The walls of Tolly abound with inscribed stones, none of which tell the real tale of its erection, for many are in the modern farm buildings, and those in the old part have been

* The present name of Towie is a corruption of Tolly.

† The entrance to this gallery is most unusual, being from a DESCENDING staircase in the thickness of the wall, commencing from the floor above the hall. The square-headed window in the gallery is an introduction of the date 1682, as an inscribed stone on the exterior informs us.

executed and inserted at periods far later than the dates to which they refer.* Thus, over the doorway of the keep-tower, is a ribbon twining round a stem, and upon it the following inscription with the lines reading upwards, " Sir Valter Barclay of Tolly Miles Fovndit 1210."

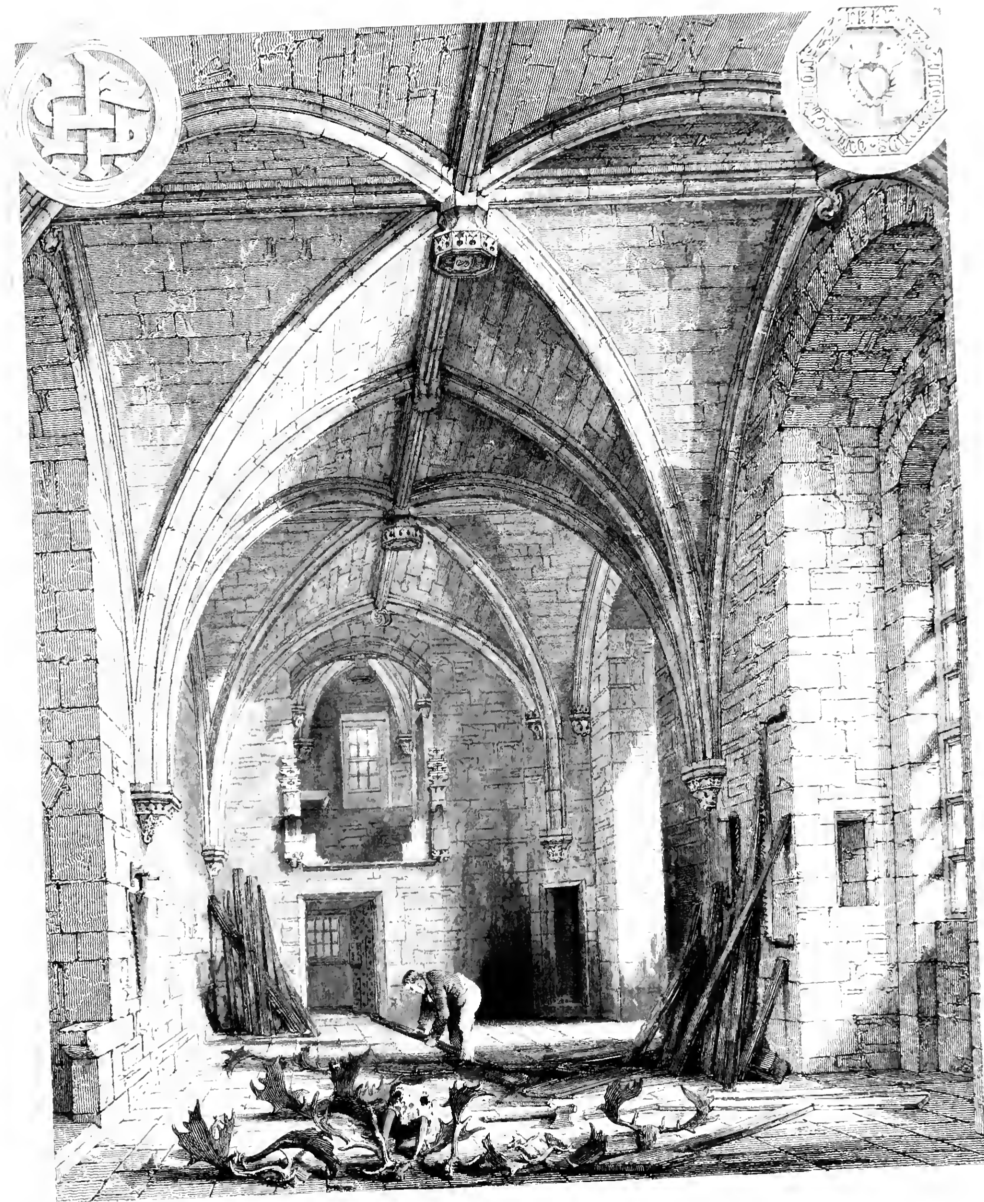
This inscription was turned to a very different meaning by one of the published accounts, which thus renders it :—" Sir Valter Barclay foundit the Tollie Mills 1210." After this extraordinary transposition follows a long and learned argument, endeavouring to prove that the knightly ancestor of the great Russian field-marshal, the Prince Barclay de Tolly, whose name became imperishable as one of the heroes who shook the power of Napoleon, was nothing but a mere miller, who had waged war against the quern or hand-mill, by introducing water-power, and its accompanying corn-grinding machinery into Scotland.

Claiming a still earlier date than 1210 is another inscription, contained within an oblong panel, also over the entrance doorway :—

SIR . ALEXANDER . BARCLAY . OF .
TOLLY . FOVNDATOR . DECEISIT .
ANNO . DOMINI . 1136 .
IN TIM OF VALTH AL MEN
SEMIS FRINDLY AND FRINDIS NOT
KNAVIN BUT IN ADVERSITY 1593.

This stone, as regards the present castle, is no authority for the time when it was built, which was probably two centuries later than the date assigned to it. At the close of the sixteenth century these inscribed histories became general, and sometimes even the day of the month was registered, as we find in the case of Craigston Castle, elsewhere described. R. W. B.

* This is clearly proved by the style of lettering used.



UDNEY CASTLE.

In a country so level, so fruitful, and so wealthy in wood and meadow as the district stretching round the green of Udney, one might naturally expect to find the broad-terraced English mansion, with its pillar chimneys, low spreading roofs, and wide oriel windows. But protection was essential to the old Scottish laird, and if he could not afford to obtain it by high walls with flanking towers, he must seek it in the narrowness and height of his dwelling. Hence this huge gaunt tower stands over all the smiling plain, conspicuous as an obelisk in the desert, or a lighthouse in the sea. The original structure was one of those massive simple square towers with rounded angles, which, if they denote poverty of resources and meagreness of taste, at the same time convey an impression of sullen barbarous strength. We find that, in most other instances when the increasing riches and architectural taste of the seventeenth century prompted the Scottish baron to make additions to the mansion of his ancestors, the old square tower remained the solid nucleus around which a variety of crow-stepped gables, tall chimneys, and spiked turrets were clustered. The Laird of Udney was of a different humour. His aspirations were all upwards, and, disdaining to occupy an inch of ground beyond the walls of his old square tower, he raised his new edifice on the top of it. Hence we have, near the foundation, the rude unadorned masonry that in the early days rose so naturally out of the hard barren rocks of Scotland, while the sky outline is filled by the airy turrets and fantastic tracery of France. Large as this tower is, it must have afforded to its lord but limited accommodation. The walls are of wondrous strength, and contain sleeping closets or cells in their thickness. The whole compass of the second floor is occupied by a vaulted hall, as unadorned as the exterior, but so finely proportioned that it never fails to command the admiration of the few visitors who climb its unfrequented stair. The door has still its iron grating, and a square window, much larger than those usually found in masonry so old and thick, is similarly protected. The square openings made by the reticulations of the bars are not so wide but that the limber urchins attending a neighbouring boarding-school have been able to squeeze themselves through, and so, to the envy of their sturdier and excluded brethren, to enjoy mysterious wanderings and gambols among the vaults and dusky passages, which have furnished them with recollections never entirely effaced in after life.

That gaunt forbidding solitary tower must, one should think, have witnessed strange things in its day; yet it must be confessed that, so far as can be known, its history is singularly uneventful; and when, in the dearth of all usual sources of archæological information, a gentleman who knows more of that kind of lore in Scotland than any other now living, was personally applied to, he was obliged to confess that very little could be said of Udney. The earliest known allusion to the family of Udney of that Ilk—called also Ouldney and Uldeny—is in the year 1417, when a return of a perambulation settled disputes, which are stated to have then long subsisted between the Laird of Uldney and the monks of Arbroath, as to the marches between his lands and their lordship and regality of Tarves. The return is a good specimen of that species of document. Some documents a few years later, chiefly referring to the same disputes, give the names of successive lairds, as Robert, Reginald, and William.*

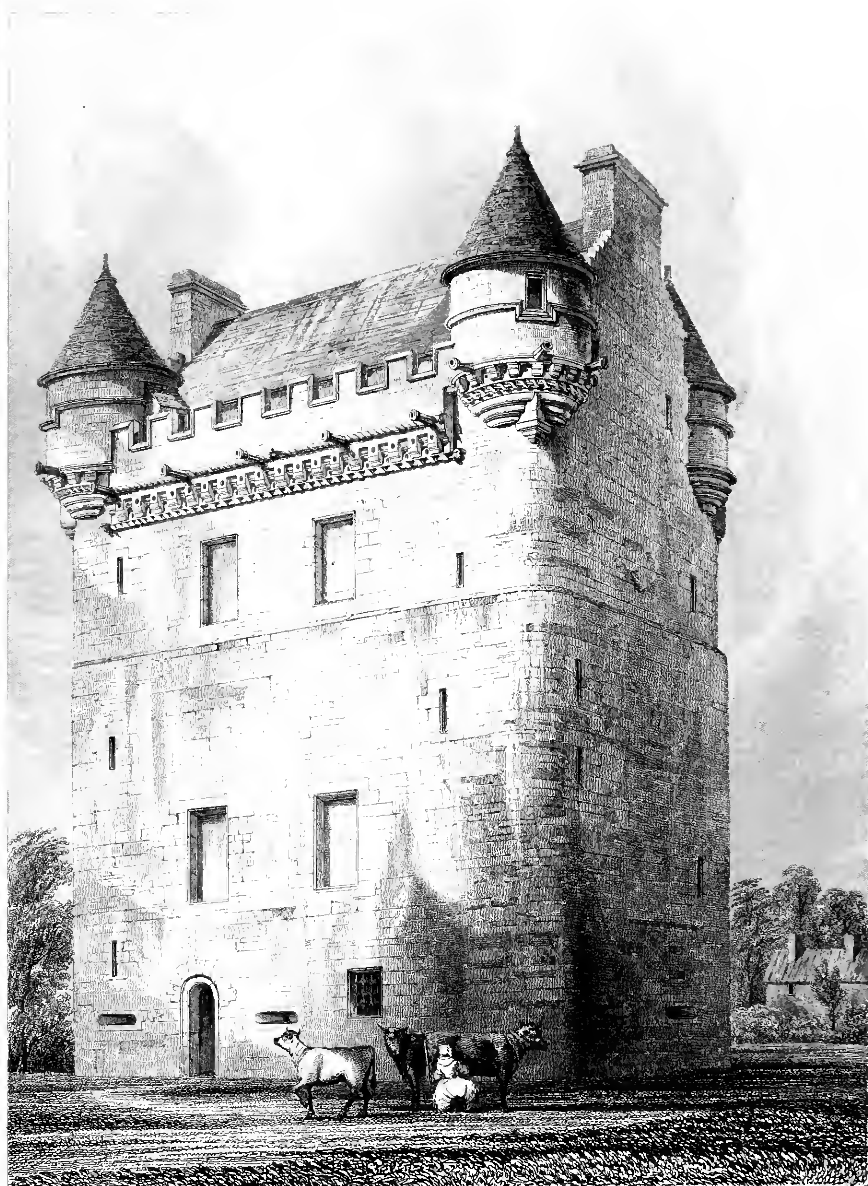
John Udney of that Ilk was somewhat conspicuous in the civil wars of the reign of Charles I., and he is frequently mentioned in Spalding's "History of the Troubles," which

* Collections for the Shires of Aberdeen and Banff, 343-345, 346-7, 349.

chiefly relates to events in Aberdeenshire. He was a steady royalist, and was one of the band who, on the 13th of May 1635, surprised the Covenanting committee, and were victorious in the skirmish commonly called "The Trot of Turriff."* This was one of the few gleams of success that lighted up the royal cause in the north; and Udney, with the other barons, marched into Aberdeen victorious, where "no Covenanter of the towns' men durst be seen upon the calsay, and their houses were weill quartered for entertaining of the soldiers, alsweil as the Anti-covenanters' houses were quartered be general Montrose or governour Marischall before; but all were sustained upon the towne's charges, for neither Covenanter nor Anti-covenanter got payment worth ane plack."† But there were worse days in store, and the Laird of Udney passed over to England, to join the body of royalists who rallied round the person of the King. In 1640, however, "returned home from London those who hed fled the countrey to the King for succour—viz., the Lairds of Pitfoddels, elder and younger, the Lairds of Udney, Muiresk, Fetterneir, and sundrie others, after they had spent their means and were forced to submit themselves to the judgement of the Committee of Estates, who fined every one of them at their own wills for outstanding, compelled them to swear and subscribe the Covenant, syne gave them libertie to come hame to their own houses, more fools than they went out."‡ Meanwhile, all that is mentioned as occurring to the fortalice during these warlike times is thus set forth—"They [the Covenanters] brake up the yeitts of Foverane, Udney, and Fiddess. They took meat and drink, but did no much more skaith, the lairds of Foverain and Udney being both absent in England, as royalists and anti-covenanters."§

These are small matters when viewed as warlike operations. It must, however, be admitted that the chief fame of the house of Udney rests not on deeds of arms, or wisdom, learning, or arts, but in the possession of the last of the class of family jesters in Scotland, in the person of James Fleming, better known as "Jamie Fleeman, the Laird o' Udney's feel." Jamie flourished from the earlier part to past the middle of the eighteenth century; and the fame of his deeds and sayings is supposed to have provided Sir Walter Scott with the idea of Davie Gellatley. Jamie, like all his class, derived his reputation from a dash of worldly Touchstone-like wisdom, mingled with his folly. His "witty sayings" are not only known to fame in the dingy broadsides of the ballad-hawkers, but a biography of him, on a small scale certainly, but not without pretension, was published about seventeen years ago, and the *Aberdeen Magazine*, published in 1831-2, devotes three articles to his life and character. "His countenance," it is said in one of these papers, "indescribably or even painfully striking, wore that expression which at once betrays the absence of sound judgment; his head large and round; his hair perhaps naturally brown, but rendered, by constant exposure to the weather, of a dingy fox colour, and not sleek, but standing on end, as if poor Jamie had been frighted out of his wits—indicated that his foolishness was not assumed but real."‖ Yet, according to the tenor of the article, it did not indicate the truth. He was famed for his herculean strength, and one of his happy hits was, when he had been pitted to wrestle against the picked men of a regiment, in his question whether he had to shake "down the whole dyke" of soldiers. One of his chief witticisms may be given as a specimen. Having found an article on the road, he approaches a man celebrated for his pompous affectation of learning, and humbly asks an opinion what it may be. The man of learning, displeased with his familiarity, answers sharply,—"Why, you idiot, it's quite plain—it's a horse's shoe."—"Ay," says Jamie, "look nou at the benefit o' learnen—a peer stupid body like me wadna hae kent it frae a meer's shoe."

* Spalding, i. 132. † Ibid. 135. ‡ Ibid. 285. § Ibid. 210. ‖ Aberdeen Mag., ii. 491.



WINTOUN HOUSE.

In the midst of a country nearly destitute of scenery, except what is supplied by the plantations by which it is immediately surrounded, Wintoun House rests its claims to notice entirely on its own merits as a fine architectural structure. The stone of which it has been built appears to have been peculiarly well selected. There is no appearance of decay; the tracery is clean and sharp as if it were fresh from the chisel. There is no mouldering or discolourment, and while the edifice has a decided air of age, it has suffered less from the corroding influence of time than many a modern mansion in its vicinity, and seems as if it bore its years under the happy influence of the dry atmosphere of some eastern country. The building is not in the usual style of the Scottish baronial architecture of the seventeenth century, which is a peculiar adaptation of the French. It follows, in the decorated chimneys and the tops of the windows, the Tudor style, but it is quite distinguishable from that era, and is in many respects a work of original genius, that might not be unworthy of the principal planner of Heriot's Hospital. There is a peculiarly rich lofty effect in the grouping of the stacks of columned chimneys seen in the accompanying engraving, and the centre chimney of the group of three is distinguished from the others by a perpendicular string of leaves falling down each fluted side, in very high relief. Some additions which have been made to the building in the English baronial style, tend much to destroy the harmony of the old design, and have been carefully avoided in the accompanying plate.

The interior is worthy of the external features. The drawing-room has a light airy effect, very different from the gloomy vaulted rooms of old Scottish houses. It has a broad flat cornice, on which a pattern of fruit and flowers is raised with great boldness and beauty. The whole roof is covered with symmetrical mouldings in bas-relief, consisting of compartments made of angles and curves interlaced. The character is partly heraldic partly classical—in the central ornament, it will be seen by the plate, that the caduceus predominates. In compartments round the fire place and within the jambs there are four classical groups of a sacrificial character, probably a late addition. Other two rooms on the same suite are in a corresponding style of decoration. One of them, from being traditionally said to have been occupied by Charles I. in his visit to Scotland in 1633, is generally called King Charles's room.

The date of the building of this edifice is very satisfactorily ascertained. The historian of the family says of George tenth Lord Seton, and third Earl of Wintoun: "He built the house of Wintone (being burnt by the English of old and the policy thereof destroyed) in anno 1620: he founded and built the great house from the foundation, with all the large stone dykes about the precinct, park, orchard and gardens thereof."* This Lord appears to have been a magnificent builder, for we find, from the same authority, that he made great additions to the old princely mansion of his family. "He built, in anno 1630, two quarters of the House of Seton, beginning at Wallace' Tower at the east end thereof, which was all burnt by the English, and continued the building till Jacob's Tower on the north syde of the house." We are informed too, that he erected some of the celebrated salt pans on the neighbouring coast, and built a harbour at

* Kingstone's continuation of Maitland's History of the house of Seyton.

Cockenzie, subsequently destroyed by a storm. He was a zealous royalist, and suffered much in the cause of the Stuarts during the civil wars, yet his historian records the vast additions made by him to the family territories in East Lothian. He died in December, 1650, in the midst of preparations to attend the ceremonial coronation of Charles II. as a "covenanted king" at Scoon.

The destruction of the previous house of Wintoun had probably taken place in Lord Hertford's inroad. It was built by George Lord Seton who died in 1508, and the historian of the family describes quaintly but very distinctly its ornamented garden, the flower-plots of which were surrounded by a hundred painted wooden towers or temples, surmounted by gilt balls. "He biggit the haill place of Wintoun, with the yard and garding thairof. In the quhilk garding I have seen fyve scoir torris of tymber about the knottis of the flouris: ilk ane twa cubite of hicht, haveand tua knoppis on the heid anc above ane uther, als grit ever-ilk ane as ane row-boull, overgilt with gold; and the schankis thairof paintit with dyuers hewis of oylie colouris."*

The powerful family of Seton or Seyton, said by an eminent genealogist to possess "the reddest blood in Scotland," shewed charters of the lands of Wintoun, as early as the reign of William the Lyon. They were raised to the peerage in the middle of the fifteenth century, and Robert the seventh Lord was created Earl of Wintoun on 16th November, 1600. The line which held the title became extinct in 1749, with the death of the Lord Wintoun whose name is associated with the rebellion of 1715, but several collateral branches of the house still exist. The estate of Wintoun is now the property of Lord Ruthven.

* Maitland's History of the House of Seyton, p. 35.

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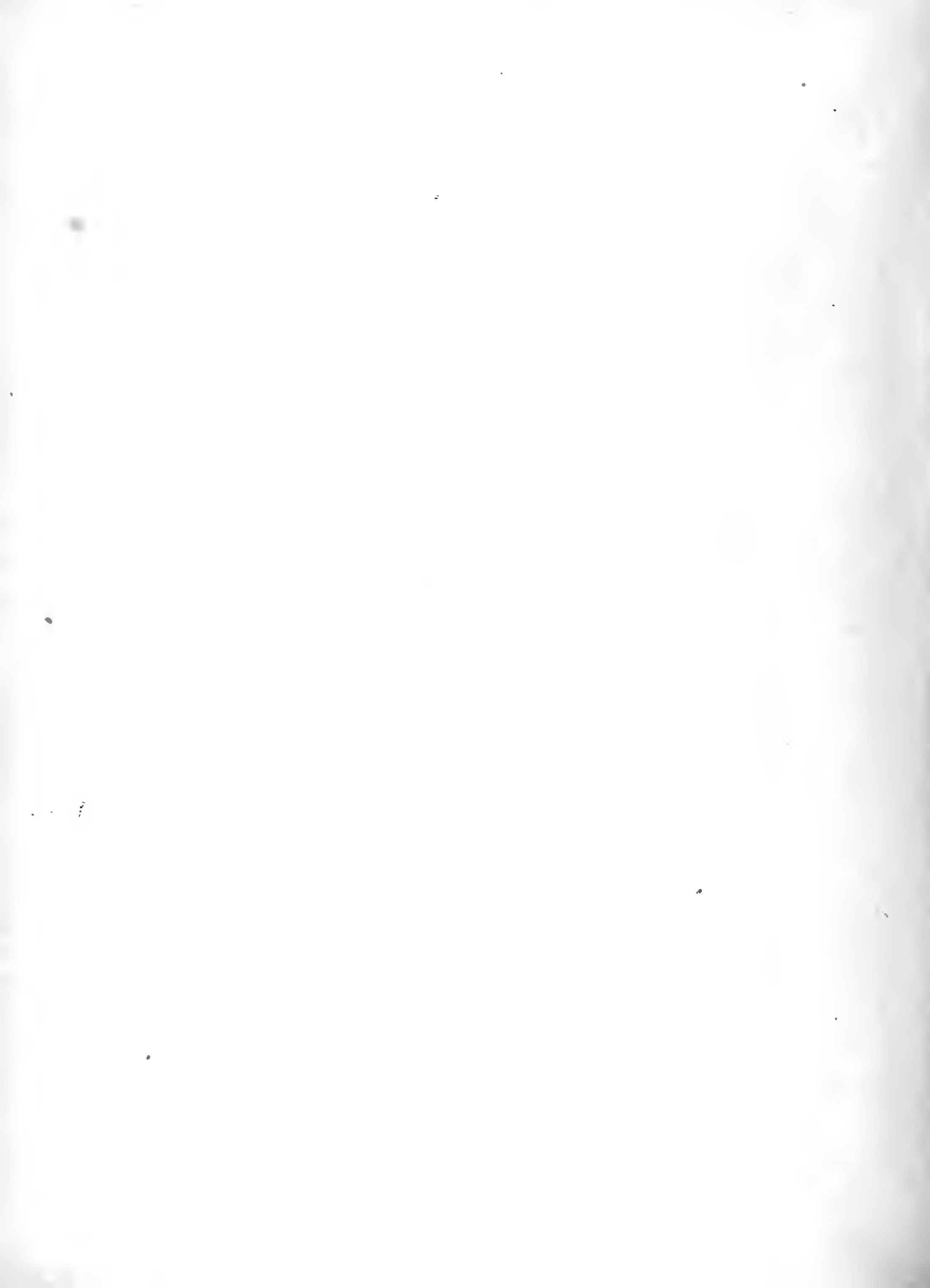

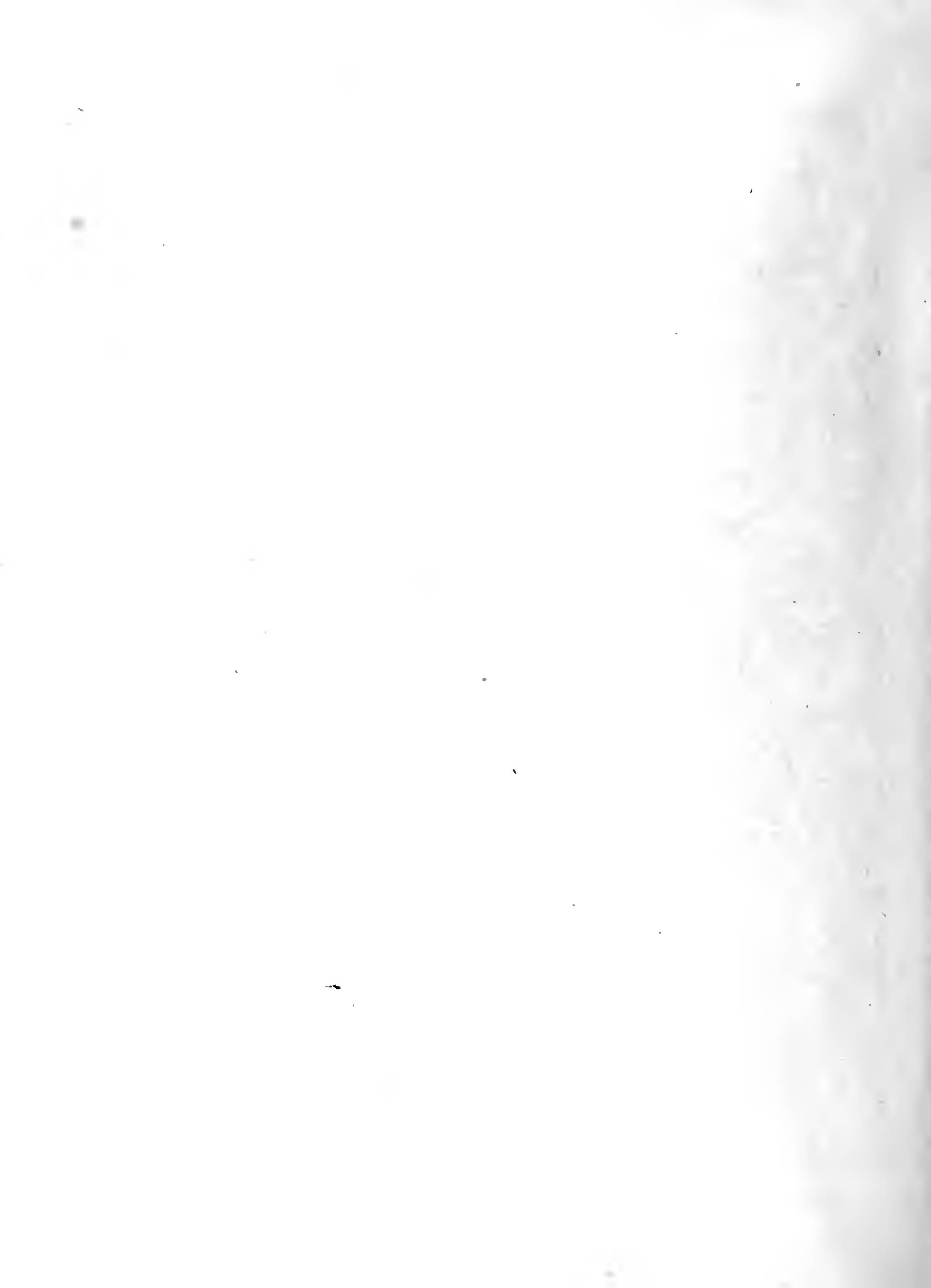

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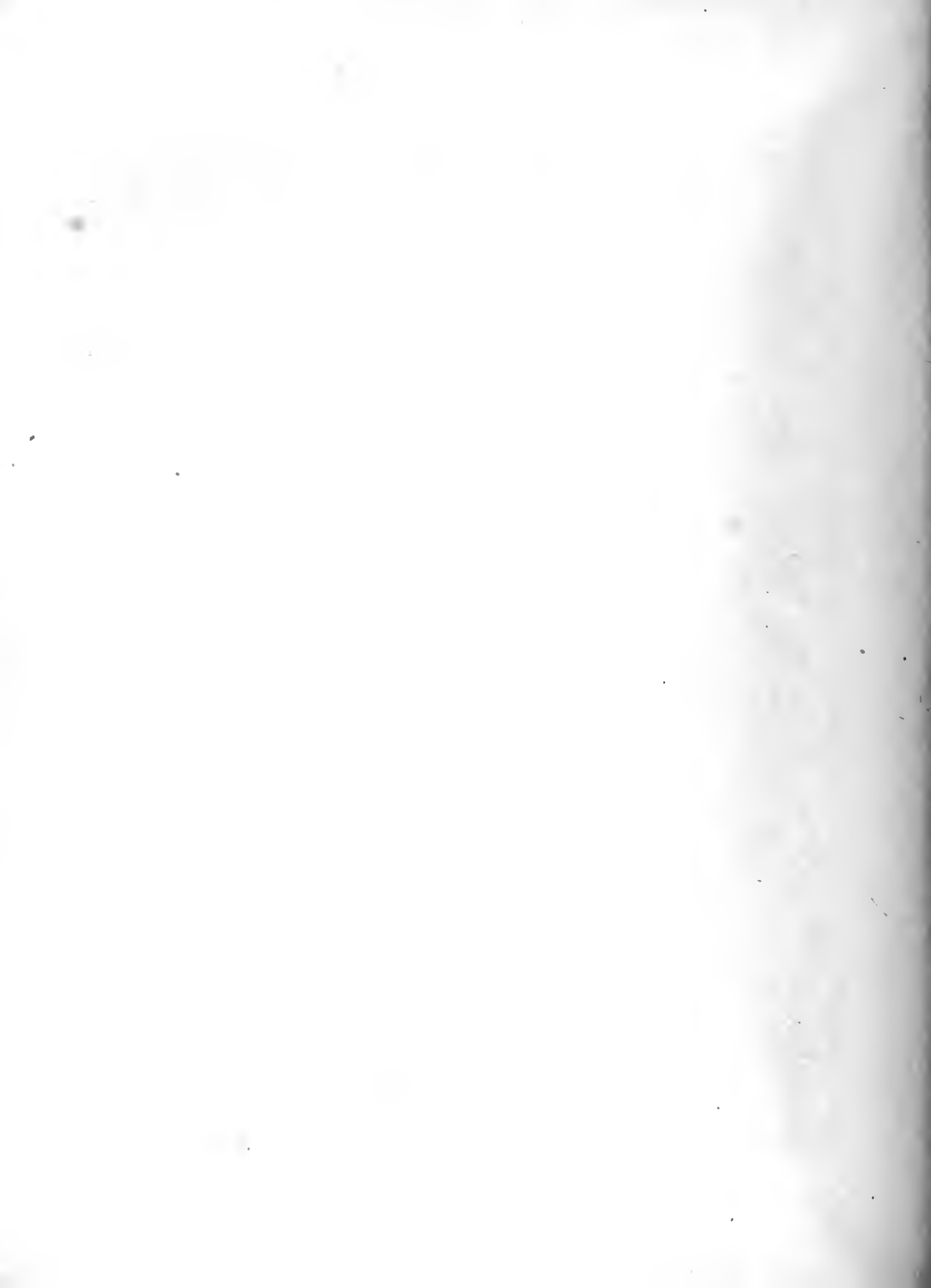

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